

August 3, 1961 • Every Thursday • 50¢

AMATEUR CINE WORLD



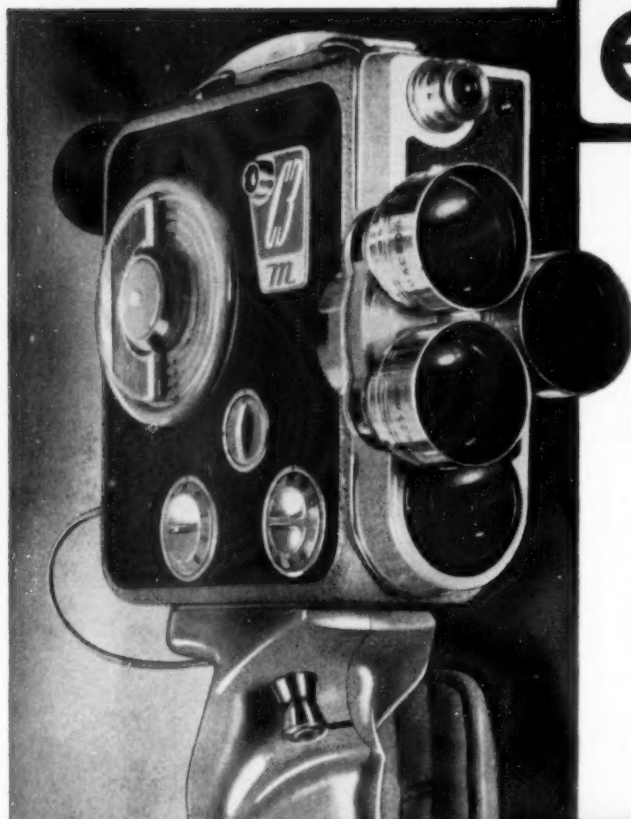
Photograph on 35mm film

Capture your Holiday on Cine Film

A FOUNTAIN



PUBLICATION



eumig

C3m 8mm. CAMERA

A high quality, thoroughly reliable 8mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1:1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. A back wind handle is provided.

Lens turret with EUMIGON f/1.8/12.5mm. standard lens, EUMACRO 2.5X (31.25mm.) extra long tele-attachment and EUMICRON 0.5X (6.25mm.) wide angle attachment. Central focusing wheel operating on all three lenses with 'fixed-focus' settings for each. Telescopic viewfinder (1:1) with automatic masking for each lens.

Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in view-finder. Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running. Substantial pistol grip with wrist strap and cable release.

£81 - 7 - 6

Extras: Parallax Compensation device, leather cases, Matte Box set complete with sliding masks, and a range of other accessories.

eumig

P8m Imperial

The world-famous EUMIG P8M Imperial 8mm. cine projector is the ideal instrument for combining tape recorded sound with your own home movies. Perfect synchronisation is assured by the built-in couplings system (3½ i.p.s.).

To the smooth, silent running, brilliant screen illumination and exceptional reliability of EUMIG projectors are added the following features:

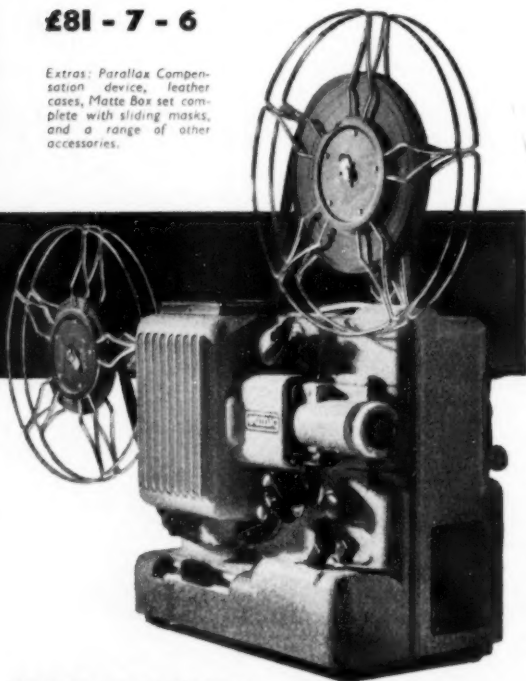
PRE-CENTRED 12v./100w. lamp. EUPRONAR f/1.4/20mm. lens. Visible reverse projection. Power rewind. Frame-by-frame still projection. Automatic heat filter for stills.

Price, complete with lamp and two 400ft. reels,

£43 - 5 - 0

P8M Projector (without sound coupler), **£36**

Standard P8 Projector with lamp and one 400 ft. reel **£30 - 15 - 0**



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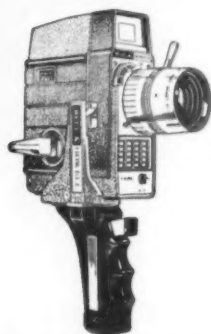
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The Electric Eye exposure meter fitted sets the lens to the correct aperture instantly, and shows a coloured indicator in the finder when the light is too bad for filming. Films with speeds from 5 to 40 ASA can be allowed for. For special lighting conditions the aperture may be set manually.

The AutoSet III has a 3-way control for single frame, continuous and normal filming. An A to D converter and a haze filter are incorporated; the zoom lens has a fixed-focus.

Price, complete with pistol grip and leather ever-ready case, £74.19/4, or deposit £15.19/4 and 12 monthly instalments of £5.5/9.

To get the best from cine, you need equipment plus **SERVICE**. Wallace Heaton provide all you need—
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CINE CAMERAS—over 50; the latest of all reliable makes, including the good Japanese, with advice on choosing. **PROJECTORS**—about 25. **LENSES**—EDITOR—**VIEWERS**—**TITLERS** and **LETTERING SETS**—**SPLICERS**—**REWINDERS**—**REELS & CANS**—**TRIPODS**—**STANDS**—**LIGHTING EQUIPMENT**—**FILM**—as well as a complete range of still equipment **PLUS** a guide to the Wallace Heaton Services.



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We have in stock about 15 different splicers, at prices from under £2 to over £15. The two models shown below are selected as examples of reliability and value:

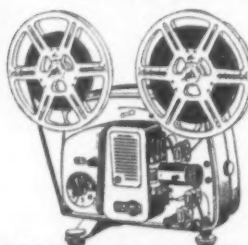
AGFA SPLICER B. The latest in 8mm. cement-splice models. An ingenious scraper tapers off the edges of the film so that when they are spliced together there is no increase in thickness. The splice is made on the frame line. Price £7/2/6.

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The **BOLEX 18-5 8mm. Projector**



The 18-5 shows your films at the standard speed of 18 f.p.s. At the touch of a control, you can drop the speed to 5 f.p.s., to get ultra-slow motion; to analyse action, to see every detail, to make short sequences of still subjects stay on the screen and so to save film, and to help in editing.

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The 8v. 50w. projection lamp and the f/1.3 lens combine to give a brilliant, sharp picture; focal lengths of 15, 20, or 25mm. are available to suit the size of your room. A single switch controls projection speeds and reverse running at 18 f.p.s. with lamp on or off. Threading is very simple; the lens holder pivots clear of the film gate. Lubrication is unnecessary. The 18-5 is built into a smart two-tone carrying case, weight 15 lb. and is 10 1/2 in. x 8 1/2 in. x 6 1/2 in. overall when closed.

Price £57/10/-, or deposit £11/10/- and 12 monthly instalments of £4/2/5.

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8mm. MOVIE MAKING for PLEASURE

PHILIP GROSSET

A popular introduction and guide to 8mm. movie making. Subjects covered include choice of equipment and how to use it; What to film; Putting on a show; Adding sound, and Commentary writing. Emphasis is on how to use equipment rather than how it works. Half-tone and line illustrations. 112 pp.

COLOUR PHOTOGRAPHY for PLEASURE

EDWARD BOMBACK

A practical guide to becoming an expert colour photographer without using costly and complex equipment. The uses of negative and reversal film are discussed and the author stresses the importance of presenting your slides to their best advantage. Finally there is a chapter on colour and how we see it. 8 pp. colour plates and line illustrations. 128 pp.

35mm. PHOTOGRAPHY for PLEASURE

GEORGE KNIGHT

Well experienced in the use of the miniature camera, the author describes in an easy interesting style the way to take successful black-and-white or colour pictures. Subjects covered include Types of Film; Exposure; Filters; Arrangement; Flash and many other useful hints. Half-tones and line illustrations. 128 pp.

TAPE RECORDING for PLEASURE

WALLACE SHARPS M.B.K.S., F.INST.D.

Written for the many new amateur enthusiasts, this is a non-technical guide to professional methods of tape recording. Hints on sound effects, mixing and editing tape as well as placing microphones, stereo, and explanations or technical terms. Line illustrations. 128 pp.



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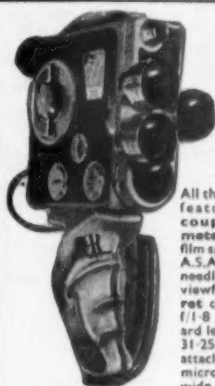
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EUMIG C3M

automatic
8mm. turret
camera

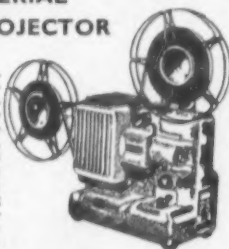
All the most up-to-date features - built-in coupled exposure meter adjustable for film speeds from 10-100 A.S.A., with indicator needle visible in the viewfinder. 3 lens turret carries a Eumigon f/1.8 12-55mm. standard lens and a Eumacro 31-25mm. (2.5x) tele attachment and Eumicron 6-25mm. (0.5x) wide angle attachment.

A centre focusing wheel operates on all lenses, and each has a fixed focus setting. The viewfinder shows a 1:1 image and is marked automatically for each lens. Filming speed of 16, 24 and 32 f.p.s. may be used, and single shots and continuous running. The clockwork motor has a power-reserve indicator, and a film footage counter with audible warning; and a back-wind handle is fitted.

Price, complete with 3 lenses, £81/7/6, or deposit £16/7/6 and 12 monthly instalments of £5/16/6.

The pistol grip illustrated incorporates a cable release and a wrist-strap and is included in the above price.

P8M IMPERIAL 8mm. PROJECTOR



With this popular projector you can synchronise your tape recorder with your films.

The 20mm. f/1.4 lens and 12 volt 100 watt lamp give a sparkling picture. Threading can be accomplished in seconds. A single switch tests the machine in operation and you can vary the speed of projection with the built-in control. There is visible reverse projection, power rewind and single frame projection, forward or reverse. Price £43/8/- or deposit £8/15/- and 12 monthly instalments of £3/1/10.

P8M incorporates most of the features of the P8M Imperial, but is without the sound synchroniser. Price £36 or deposit £7/10/- and 12 monthly instalments of £2/11/1.

P8 Compact and easily transportable. 12 volt 100 watt lamp combined with efficient optical system gives a large and outstandingly bright picture. Features include 400ft. capacity spool arms, geared film rewind and a wide opening film gate for easy cleaning. The lens is fl-4 coated. The room lamp can be connected to the projection lamp switch and is automatically turned off as projection begins. Weight 11lb. Price £30/15/- or deposit £6/3/- and 12 monthly instalments of £2/3/11.

FULLY AUTOMATIC SERVOMATIC 8mm.



An ordinary 4½ volt flat battery driving a silent electric motor does away with the need for winding in this model. Ten films can be exposed on one battery; long sequences are possible without a break.

The exposure meter is coupled direct to the

aperture of the 13mm. f/1.9 lens; while you sight the camera, the aperture setting remains correct even though lighting conditions may vary during filming, and the exposure meter may be set for different types of film from 10 to 100 A.S.A. There is a lock run control, also a film footage indicator, and available as an extra (£3/1/1) is a 3ft. remote control attachment. Price £37/15/8, ever-ready case £5/14/6. Deposit £9/0/2 and 12 monthly instalments of £3/1/10. Longer 2½x Telephoto attachment £18/0/5. Currier 5x wide angle attachment £14/10/8.

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- Fully automatic exposure control. Aperture figures visible in viewfinder.
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- Two speeds, continuous running, single frames and remote control provided for. Press-button check on battery condition, dial footage indicator.
- Electric drive. 5 pen-light batteries in separate housing will run 12 films.

PRICE £117 . 8 . 3

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Now with the Ricoh AutoZoom you reach the utmost limits in cine-camera convenience and ease of operation—a slight touch on the button with one finger and the AUTOZOOM'S electric battery drive takes over, zooming the lens until you see your subject framed exactly as you want it. Then you lift your finger, and the motor stops—you're ready, with one hand still free for other important tasks. The ultimate perfection in movie-making! Manual lens operation if desired. Tremendously fast high-definition f/1.8 lens (10 to 30mm.) gives movies of astonishing crispness and clarity of detail. "Magic Eye" automatically estimates light values which are shown by indicator needle in the viewfinder itself. Parallax-free through-the-lens viewing system. All these great features for a very moderate price.

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A tremendous new Zoom cine-camera with fantastic f/1.8 Zoom precision lens (10mm. to 40mm.) giving electrifying zooming effect. Top definition all along the line. Through-the-lens reflex viewing. Fully automatic exposure control. Electric-driven motor for steady running. Complete with cable release, push-on eyepiece, and lens dusting brush. A supreme Zoom cine-camera. Pistol grip £3/18/6. Hold-all £5/10/5.

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KONICA ZOOM 8

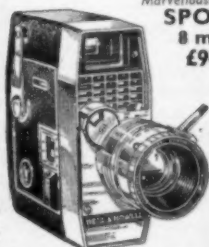
£94 . 16 . 4



£10 DOWN

This new improved model of the Konica Zoom 8 is quite fabulous—uniquely designed for super convenience and perfect filming. Your subject zooms towards you with a twist of the zoom lens, a V-Hexanon f/2 anastigmat of marvellous precision, comprising 8 elements in 4 groups. Automatic exposure meter shows indicator in the viewfinder itself. Four shooting speeds, 16, 24 and 48 frames per sec., and single frame exposures. Ever-steady motor running is provided by electric battery drive. An absolutely superb cine camera, right for those who want the finest.

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Marvellous new Bell & Howell
SPORTSTER V
8 mm. ZOOM
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An effortless touch and you Zoom from long range to close-up in a jiffy. The sportsman switches to slow motion and back to normal instantly—electric eye sets lens automatically for either normal or slow motion. Wonderful high-definition f/1.8 Zoom lens, 9mm. to 27mm. Zoomatic viewfinder.

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8mm. movie cameras

The great ADMIRA range has been enthusiastically welcomed everywhere because it provides all the features of top-quality precision manufacture at a price within everybody's pocket. See these inexpensive top cine-cameras at Dixons NOW.

Sensational new Magic Eye 8mm. camera

ADMIRA 8F

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The "Magic-Eye" built-in exposure system ensures perfect colour movies in the simplest possible way. Just line up a pointer in the eyepiece and the exposure is set. There's nothing else to do! The fixed-focus f/2.8 Mirar lens gives pinsharp pictures from 3ft. to the horizon. Professional sprocket drive. Slim fit-the-hand shape gives rock-steady movie pictures, easy

panning, etc. Wonderful value. Sent on 10 days' Free Trial for only

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With new superfast lenses

£45 0 0



Slim-built twin lens turret 8mm. cine camera with f/1.9 normal and f/1.9

telephoto lenses. Parallax-corrected viewfinder. Motor has cut-out to avoid slow-down. 5 speeds to 48 f.p.s. and backwind. Sprocket feed for rock-steady pictures. Tremendous value at this price.

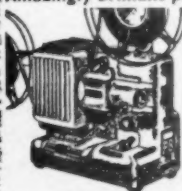
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Sent on 10 days FREE TRIAL

Amazingly brilliant picture

EUMIG P8M

£36 0 0



This recently re-designed 8mm. cine projector gives even better, brighter, more sharply-defined movies than before. High intensity pre-centred lamp, single frame, reverse projection, power re-

wind. Big, bright movies from this splendid machine. A really worthwhile investment.

£4 DOWN and 8 monthly payments of 86/- or DEPOSIT £7/10/- and 12 of 51/3 or 18 at 35/9.

EUMIG P8M IMPERIAL

Built-in sound coupler enables you to add speech, music and sound effects to your films.

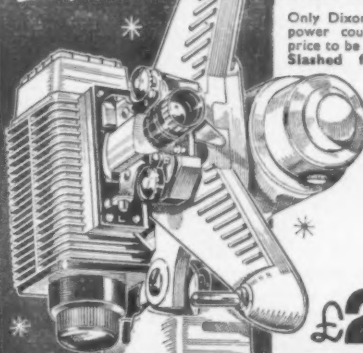
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500w. lamp f1.5 lens 5 year guarantee

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So immensely popular its price can be reduced! Now you, too, can have supreme professional quality with this easy-to-use Swiss cine-camera, built with the precision of a fine Swiss watch. Yvar f/1.9 normal and f/2.8 telephoto lenses, built-in

light-meter with photoelectric cell immediately behind taking lens, absolutely smooth-running motor. Your crispest, clearest, most colour-true movies ever.

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8mm. Wollensak Power-Zoom



For zooming while filming with this camera you simply press either the Telephoto or Wide Angle buttons to achieve power-zooming. 25-foot double-run spool loading. Automatic electric-eye exposure control. Coupled zoom viewfinder. F/1.8 Wollensak Raptor Zoom lens from 9 mm. to 30 mm.

£89. 18. 0

Leather case £4/18/- extra. Price complete with case: £94/16/-. Or Deposit of £18/16/- with 18 monthly payments of £4/12/11 or 24 at £3/12/10.

8mm. Eumig C5 Zoom Model

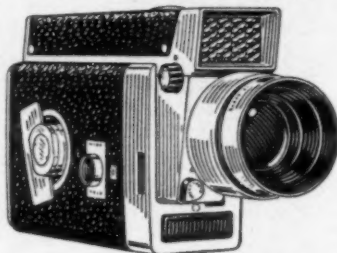


Here is the latest camera from Eumig! Something really new—a fresh design entirely. It is a reflex zoom camera, covering focal lengths from 10 to 40 mm. The reflex viewfinder collects 15% of the light entering the lens by means of a prism placed before the diaphragm. The result of this is that the viewfinder image is always of a standard brightness, whatever the aperture in use. Full aperture is f/1.8 and exposure control is automatically governed by the built-in exposure meter. Zooming control is manual by the large wheel at the camera side. The film is driven electrically by five 1.5-volt penlight batteries which will expose twelve double-run films at 16 or 32 f.p.s. The zooming control also incorporates a focusing control; correct focus is observed in the viewfinder.

£117. 8. 3

Holdall Case £5/10/3. Price complete with case is £122/18/8 or Deposit of £24/18/8 with 18 monthly payments of £5/19/9 or 24 at £4/13/11. Pistol Grip is £3/18/6 extra.

Kodak Zoom 8 Reflex



Power or manual zoom control. The power-zoom control-button also controls the shutter, so that power zooming during filming may be carried out by the mere application of one finger. If you do not require to zoom during filming, there is a separate shutter release bar beneath the lens which also provides for lock-run. The f/1.9 Zoom lens has a fixed-focus setting as well as positions for "scenes" and "close-ups". Zooming between 9mm. and 25mm. Reflex viewfinder seeing through the taking lens with adjustment for individual eyesight. Automatic exposure control from built-in exposure meter, but for special effects manual control of aperture is possible. ASA settings from 10 to 40 ASA. One winding runs 15 feet of film.

£122. 1. 3

Case £7/3/4. Price complete with case is £129/6/7. Or Deposit of £24/6/7 with 18 monthly payments of £6/5/11 or 24 at £4/10/9.

8mm. Nizo Focovario 8



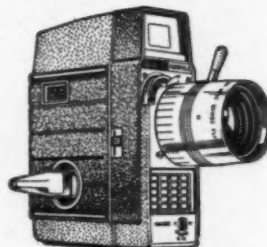
A PRECISION ZOOM LENS CINE CAMERA

The combination of Zoom lens and reflex focusing, together with lens-coupled exposure control by built-in meter, makes this Nizo model hard to beat at any price. Fitted with the famous new Schneider Variogon f/2.8 10-40mm. lens in focusing mount. Speeds of 8, 16, 24, 32 and 48 frames per second. Motor will take 16½ feet of film at one winding. Uses standard 8mm. double-run film giving 50 feet of film for projection after processing.

£139. 10. 0

Or Deposit of £28/10/- with 18 monthly payments of £6/15/9 or 24 at £5/6/4.

8mm. Bell & Howell Autoset III Zoom



The latest model in the Autoset series featuring a Zoom lens with a fixed focus zooming range from 10 to 29mm. Full aperture is f/1.8. Optical zoom viewfinder, coupled to zoom lens. Electric eye exposure control while you are filming. Warning beacon for insufficient light. Adjustable for ASA speeds from 5 to 40 ASA. Three-way starting button for normal, continuous run and single frame exposures. Complete with pistol grip and English Hide Compartment Case

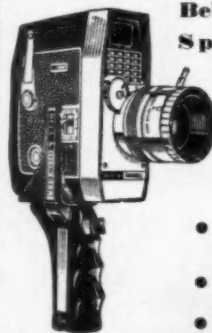
£74. 19. 4

Or Deposit of £14/19/4 with 12 monthly payments of £5/7/6 or 18 at £3/13/4.

Bell & Howell Sportster V

8 mm.
ZOOM
CAMERA

For focal lengths
from 9 mm. to
27 mm.



- Viewfinder image "zooms" with the lens to show exactly what goes on the film.
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AN ELEPHANT IN YOUR GARDEN

Re-live your holidays whenever you please . . . in all the beauty of natural colour. Just look through the viewfinder and shoot. The wonderful Magic Eye automatically selects the right exposure.

This is the line taken by most of the camera advertisements in the popular press, and there can be no doubt at all that it is the right approach. The advertisers know their business. Shooting a scene is made to seem enticingly easy, as, indeed, it is — or, at any rate, can be. The appeal is to the man or woman who knows nothing about cine and whose acquaintance with photography does not go beyond occasional use of a still camera with which all he or she did was to look through the viewfinder and shoot.

First things first. The first essential is to catch the interest of the newspaper reader and to persuade him that filming need make no demands on him that he is not able to meet. It is no part of the advertiser's job to *teach* him. Every amateur has good reason for welcoming publicity of this kind and for hoping for more and more of it, for the greater the number of camera users the wider the choice and, ultimately, the lower the price. But angled as it is (and must be) to the casual snapshotter, it inevitably gives the impression that the cine camera is no more than a recording instrument and that there is little or nothing to learn about its use. The Magic Eye does it all for you! And so the beginner is likely to remain a beginner and to accept the atrocious results that follow from using the cine camera like a box camera as a norm.

But now a straw blows in the wind and indicates that, as well as steadily growing more popular, amateur cine is also growing up. A Bolex advertisement now appearing in the press invites the newcomer to "Shoot an Elephant in Your Garden!" You film the elephant in the zoo, return home and "superimpose" him in the garden, "flower beds untouched." The fact that superimposition will turn him into a transparent elephant is neither here nor there, for the man who knows nothing about cine will certainly be unaware that superimposition involves winding back. He will intercut, as the writer of the advertisement intends he should, but the term "intercutting" would mean nothing to him, whereas "superimpose" does.

Here is an intimation that there is more magic in film-making than is supplied by a Magic Eye, that there can be something more to cine than merely shooting. But we should add that it is directed at the Top People. The advertisement appeared in *The Times*. We can't — and don't want to — do without the more familiar kind of advertisement, which does a first-class job in publicising the simple pleasures of cine, but even the Top People do not have a monopoly of imagination, and it could be a good thing for amateur cinematography if some of the less exalted were apprised of the new horizons which the cine camera brings within reach.

Learning that such things are possible, the novice also learns that technique must aid imagination, and that whether he wants an elephant in his garden or a record of his children on the beach, he must know something of the technique of putting both on the screen.

"I'm afraid that you haven't quite grasped the meaning of the term, 'tracking shot'."



Direction of movement is vitally important to good continuity.

Your shots won't flow easily if you neglect the 180 degree rule.

WHEN I READ Kevin Brownlow's article in the June 22nd issue of *ACW* I gave three cheers, for this was the first time I had ever seen a mention in amateur film circles of the 180 degree rule, which is a hurdle still to be cleared by many amateur film-makers, even Ten Besters. His description is so clear, and forms such an excellent introduction to these notes of mine, that I make no apology for quoting it in full:

"In spite of their lack of experience, they (the directors of the 'twenties) knew instinctively that it was wrong to cut from a shot of a car moving left to right to the same vehicle travelling right to left. And if two people in separate shots were supposed to be looking at each other, they realised that one would have to look off screen left, the other off screen right. They drew an imaginary line through their subject, and they stayed to one side of it. No one has ever successfully broken this rule."

The trouble with the 180 degree rule is that, while it is all right in the cutting-room to draw imaginary lines through a nice neat little frame of film which will obligingly remain still for as long as you wish, it is not half so easy when you are actually shooting the film, when you have so many things to think about, nothing keeps still, and editing seems a long way away. Nevertheless, if you want your film to move smoothly over the joins, it is a rule which you have to obey.

In professional films, it is part of the continuity girl's job to see that the rule is kept, but every other member of the crew is expected to follow the rule without being told, and if your interest as an amateur lies in directing, or camerawork, the rule is of great concern to you. Even if your interest is purely in sound, it still concerns you, because it affects decisions on the placing of mikes, and the apparent direction of effects and off-screen noises.

Here I want to amplify Kevin Brownlow's second point about looking off-screen left and off-screen right his first point — movement to left and right — I hope to deal with next, and, later on, some of the other things a continuity girl looks for, and how she copes with them all at once.

First, then, this business of looking off-screen left and off-screen right. Let us begin by making the revolutionary discovery that a frame has four sides: left, right, top and bottom. Now shots of people looking absolutely straight up or down the middle of the frame are rarities. In most cases, your actor will look across the screen, either at another actor, or at some object; and this is where the continuity rule comes in: if, in your master shot, your actor looks to the left of the screen for his fellow actor, then when you cut to a closer shot, he must continue to look camera left for him (see diagrams 1 (a) and (b)). And the second actor in the complementary close shot must look camera right for the first one.

This is such an obvious piece of commonsense that it seems hardly worth mentioning. But how often is the rule followed in amateur films? In cartoons, yes; live-action (apart from nature films), hardly ever. What goes

LOOK LEFT, LOOK RIGHT!



1 (a) Master shot



1 (b) A looks left of screen for B

By HAZEL SWIFT

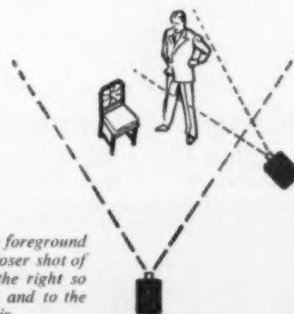
wrong? I think the trouble lies in the fact that it is the way that the shot appears to the audience, and not how it looks on the set, that is important. And this, of course, boils down to the position of the camera.

One of the first things the novice film-maker learns is that to avoid jerky cutting of the very worst kind, he must change angle between every shot. (And I do mean *change*: no nonsense about slapping on a telephoto lens and staying on the same spot, or — if you haven't got a telephoto — picking up the camera and moving in closer on exactly the same angle. If you do this, the closer shot will lurch at you almost as badly as a jump cut.) But it is not enough merely to change the angle; it is essential to change to the correct angle. Now the continuity rule is that if, in the master shot, the first actor is on the right of screen, then in all subsequent shots of that scene (until you actually show him moving out of that position), he must continue to look to the left of the screen for everybody else. In other words, you have to place your camera in such a position that, when he looks in the direction of the second actor, he is looking off-screen left.

Let us assume that you have a character, A, looking down at a chair. In your master shot you show A with the chair just in front and camera left of him. He stretches



2 (a)



2 (b) Camera set-up in foreground for master shot: for a closer shot of the man it is moved to the right so that he still looks down and to the left of screen for the chair.



High Wycombe F.S. illustrate a basic rule of film construction: change the angle between every shot but not—unless a special effect is aimed at—drastically. If the angle is not altered when a close shot follows a medium one, the subject will appear to jump forward on the screen.

out his right hand to the chair and looks down. Now you know that when you come to edit the film, you will want to cut at this point to a close shot of him looking down at the chair, which will be out of shot below frame. So when you take the closer shot, you change the angle as well as the lens, your actor overlaps his action of stretching out his right hand to the chair, and he looks down at it, exactly as before. Yet when you come to look at the two shots on the editing bench, they don't cut together smoothly.

What has gone wrong? The chair hasn't moved; the actor hasn't moved; and he has repeated his actions perfectly. Only the camera position has been changed, and that new position is the cause of the trouble. You set up your camera on the wrong side of the actor, so that the chair, which was on the left of the screen in the master shot, now appears to be on the right. Your actor's eyeline changes from looking down left to looking down right in the brief moment of the cut, and the audience goes momentarily cross-eyed in sympathy with him. (See diagrams 2 (a) and (b)).

An easy way to test this for yourself, without going to the trouble of employing an actor and a chair, is to put two objects, say a bottle and a glass, on a table so that the bottle is on the left of the glass. Now move slowly round the table, stopping now and then to check whether the bottle is still on the left; about halfway round you will find that, although the bottle and the glass have not moved, the bottle is now on the right of the glass. As you complete your circumambulation, you will see that the bottle is once more on the left. When you have made this discovery, and vowed never to allow this sort of thing to appear on your screen, I suggest you pour the contents of the bottle into the glass and drink a toast to the pioneers who made and followed the rule.

By using the wrong camera position you are changing your audience's point of view from shot to shot, and this is as confusing as changing your own point of view when

you are making a drawing. It happens frequently in television, especially in interviews: you start with a close shot of Mr. A looking offscreen right; then you get a close shot of Mr. B. also looking off to the right; you are under the impression that a third person is going to join in, but no—there is a cut to a two-shot, and Mr. A. and Mr. B. are seen to be on their own, facing each other over one of those little round coffee tables. When a number of people are involved (especially when they are all sitting round the same table) the effect can be quite hilarious.

But where, as in television, you have several cameras shooting simultaneously, you can't blame the camera operator, because he may not know exactly what the other cameras are pointing at (though you can, of course, blame the producer, who can see the complete picture in the control room). In a film, however, where there is only one camera, the operator is as responsible for this kind of thing as the director and the continuity girl.

One of the useful side products of this left-right rule is that it is possible to give the impression that people are looking at each other when, in fact, they are not. As long as one person looks offscreen to the left, and the other looks offscreen to the right, the audience will assume that they are looking at each other. This fact is made use of over and over again in most nature films, to tie together completely separate shots, and so give the audience some kind of story to follow.

You have one rather dull shot of an owl sitting on a branch, and then flying away? And you have another, equally dull, shot of a rabbit in the field sitting still, and then running away? And the owl just happens to be looking down to the left of camera, and the rabbit just happens to be looking up towards the right? Splendid.

Cut the owl shot into three parts, and perform the same operation on the rabbit shot. Start your sequence with a shot of the owl looking down to the left; follow it

Continued on page 200

Z - 0 - 0 - M

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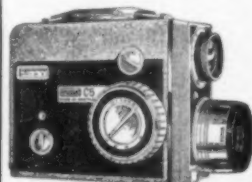
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I HAVE RECENTLY had a great deal of pleasure in trying out the Bell & Howell Sportster IV. The test report in the November, 1960, issue of *ACW* covered its specification in great detail, so it would obviously be a waste of everyone's time were I to examine it from a similar standpoint; but *ACW*'s film tests are necessarily of rather dull subjects, such as swinging pendulums, so that I hope the subject I chose and the conditions of taking will give my own tests some interest. I was chiefly concerned with the way the camera handled, so when I say that it handles as well as it looks (and its looks are magnificent), you will understand that I thought my tests worthwhile!

You look through the viewfinder and see along the top a reminder of the ASA speed for which the meter is adjusted (40, 25, 16, 10 or intermediate speeds). You see, too, reminders of the lens in use (normal, telephoto or wide angle), and of whether the Type A to daylight conversion filter is in place or not (it reads *Normal* or *Type A*, not *Type A In* as stated in the instructions). And finally the aperture in use is indicated by a red pointer (easy to see once you have learned to position your eye at the top of the viewfinder eyepiece, rather than the bottom), and below the viewfinder a little beacon glows yellow if there is sufficient light to film, red if there is not.

The viewfinder shows the field of view of all three lenses (6.5mm., 10mm. and 25mm., with built-in haze filters). When using the normal lens, you have to ignore the yellow tinted area around the front of the viewfinder. If you include it, you see the area covered by the wide angle lens. I found this rather confusing, and twice, when filming with the normal lens, arranged for my subject to fill the whole of the viewfinder, not realising that only the untinted part would be seen.

A**

8mm Viewpoint

BY DOUBLE RUN

Trying Out the Sportster IV

on a bloodthirsty little episode provides revealing data on how the camera handles.

I suppose that, with practice, one would remember to check from the reminder at the top of the viewfinder which lens is in use, but the camera is so fully automatic that one tends to expect it to do everything! A finder that changed automatically as the turret was rotated would be much less confusing, but doubtless this would add too much to the price, though for my part I would find it more useful than, say, the built-in Type A to Daylight conversion filter. I'm not sure there is not *too* much to look at in the viewfinder.

I liked the winding handle (which clips against the body when not in use) although it did bump very slightly against the carrying case when being turned, but can be pulled out to clear it. I liked the motor (which runs for 14½ ft. at one wind; a useful indicator shows when it needs rewinding). The built-in footage counter, which automatically returns to zero when the camera door is opened, and the provision of single frame exposures and 48 f.p.s. slow motion (for both of which the aperture is automatically readjusted) are good points, too. So are the sockets for a cable release (but the carrying case obscures the socket for single exposures; for most single frame work, however, it is unlikely that the camera would be in its case). No cable

release is supplied, but any of those for standard still cameras will do.

The instrument is a joy to use, each lens clicking firmly into place. It was a very tight fit in its case, but once in, cut-away sections enable you to get at every part you want. (I was intrigued to see there was even a cut-away section for the sole purpose of revealing the name *Sportster IV*!).

I exposed a roll of Agfacolor in it, for most of the time in f/5.6 weather, on a thought-up-on-the-spot story called *The Pen*. A boy is very pleased with his new red pen. He proudly shows it to his friends, loses it, accuses one of them of taking it. A fight begins, and they kick, clout and knife each other. After sufficient carnage has been done, he feels he has had his revenge: the camera pans away from him to reveal a field strewn with bodies. One even hangs from a goalpost.

The boy walks off—and catches sight of the pen in the turn-up of his trousers, where it had been the whole time. We had no written script for this bloodthirsty little piece (it was made up by one of the actors) and improvised as we went along, but I had Norman McLaren's *Neighbours* very much in mind.

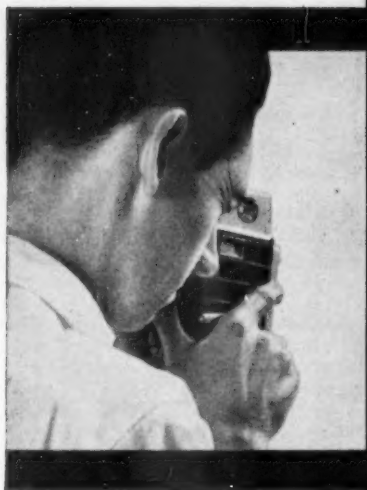
The turret head on the camera enabled us to work very fast, and we finished the

continued on page 180

DEPTH OF FIELD

	10mm. f/1.8 standard lens								
Aperture	f/1.8	f/2	f/2.8	f/4	f/5.6	f/8	f/11	f/16	f/22
Nearest point in focus	9'1½"	8'6"	6'8"	5'1"	3'10"	2'9½"	2'0¼"	1'5"	1'1½"
	6.5mm. f/1.8 wide angle								
Nearest point in focus	4'9"	4'4"	3'3"	2'9"	1'9½"	1'3½"	11½"	8"	6"
	25mm. f/1.8 telephoto								
Nearest point in focus	20'1"	17'11½"	17'10"	15'9"	13'7"	11'3"	9'2"	7'2½"	5'8½"
Furthest point in focus	36'9"	38'6"	47'9"	74'5"	∞	∞	∞	∞	∞

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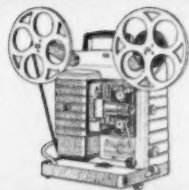
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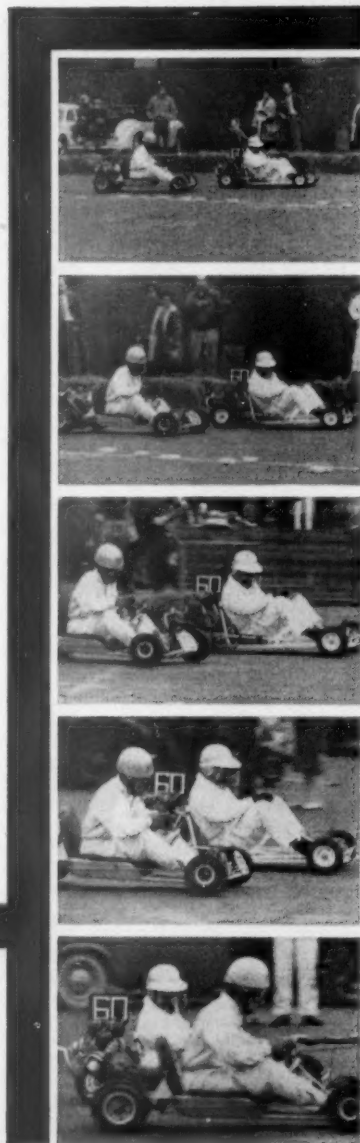
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Trying Out the Sportster IV,

Continued from page 177

whole thing in an hour. The lenses are fixed focus, but it is only at apertures larger than $f/5.6$ that this seriously limits one's close-ups. Even so, it meant that we could not film closer than 3ft. 10in. with the standard lens or 13ft. 7in. with the telephoto. In other words, we could not take a really big close-up of that pen.

This limitation, of course, applies to every fixed focus lens, and it obviously does not matter to most purchasers of 8mm. cameras. Does it matter to you? I reproduce the depth of field tables below, for if a fixed focus lens is good enough for you, then this camera has a lot to recommend it; and, in any case, close-up attachments are available (the 10in. one, which sells at £1 15s., would also be useful for titling, as would the $\frac{1}{2}$ metre at £1 15s. 6d.).

I sent the film off to Agfa on Wednesday and got it back the following Friday. A rapid run through showed that the lenses had given a good account of themselves, but whereas the shots taken with the wide angle and normal lenses matched perfectly, the telephoto shots had a pronounced yellow cast; but I must add that this idiosyncrasy is likely to be peculiar to this particular model, for there was no mention of it in the ACW Test Report, and had it been in evidence the fact would certainly have been duly noted.

The viewfinder is located high above the lens, and the makers recommend that, when shooting at between 3 and 6ft. with the normal lens, the top of the picture should be regarded as lying along the top of the telephoto rectangle. I had overlooked this recommendation and so the tops of some of my close shots were sliced off. My fault! Care must also be taken when using the telephoto, otherwise the same thing happens.

I found, too, that it was advisable not include too much sky background in the picture, otherwise figures in the scene are under-exposed, but this applies to all cameras with built-in meters. It is very easy, however, to readjust the aperture manually, if necessary, and certainly it is an immense advantage to have the pointer scale visible in the viewfinder.

On several occasions, I tilted the camera down to follow a falling boy, and for one shot I tilted it up to disclose a figure hanging from the goalposts. The tilt-down shots got noticeably lighter as the cell of the meter moved away from the sky, and the tilt-up noticeably darker as the meter moved up to it. So tilts like this are obviously best avoided by the user of electric eye cameras. This electric eye, incidentally, works by solar energy and so requires no batteries.

WINDOW AS TITLER

and shaving soap for titles!

Titler: a window frame; titles: in shaving soap. An odd combination, perhaps, yet you could scarcely have a cheaper or more easily operated titling set-up. You write the titles in shaving soap on the window and photograph them against a live background appropriate to the film—blue sky, trees, gardens, people... Since shooting can be done from a distance of five feet or more (depending on the size of the window and the lens used) correction for parallax is so simple that there is no need to run through a test film.

I set up the camera, tilted a little on its tripod, about five feet from a window. A few dabs of shaving soap on the window soon marked the corners of the frame, as seen by the viewfinder, and within this frame I wrote the title. A stick of shaving soap is, incidentally, a very satisfying implement for writing on windows! It gives the feeling that an artist must have when he draws boldly in charcoal, and anyone with a better hand than mine could make a very nice job of it.

Correcting for parallax was easy. Many cameras have correction in one direction down to at least five feet. Mine gives calibrated correction for vertical parallax, and it was a simple matter to squint along the top of the camera on a line running over the centre of the lens to make the small adjustment needed for horizontal parallax at five feet. A similar procedure could be adopted with most cameras.

Quite by accident I discovered a technique that made the title even more effective than I had hoped for. The sun was shining obliquely on to the window, back-lighting the soap letters, which, being semi-transparent, glowed like neon signs against the background of blue sky. I had intended waiting for the sun to move round to give front lighting to the trees, but the effect was so striking that I shot immediately, at $f/8$ (for Kodachrome I).

So it is worthwhile noting on which windows the sun shines obliquely at certain times of the day. Shoot upwards so that the letters glow in the sunlight. A quick experiment will soon demonstrate the efficacy of this.

A final word: if the wife objects to this treatment of the windows, tell her that when the soap is cleaned off with a duster, the window will acquire a polish such as it has never had before. But be careful not to set a dangerous precedent in domestic window-cleaning!—C. S. POLLARD

By depressing the starting button further, you can change to 48 f.p.s. in the middle of a shot. There is a slight darkening while the aperture readjusts to the new speed, but the device works well.

The instruction book is very helpful, except for the notes on the cable release; the writer does not appear to have realised that the upper socket is for continuous running and the lower for single frames. "For titling," he says "screw in the cable release as shown." For "titling" read "single frame exposures."

Yes, I enjoyed using this very cleverly designed camera and noted with satisfaction the very close attention that has been paid to detail (e.g., the fact that the aperture markings $f/1.8$ and $f/2.8$ are enclosed in a little black box on the pointer scale, indicating that there is insufficient light at these apertures to film at 48 f.p.s.). Yet for all its admirable qualities the secret of full success in its use lies in the instructions: "Give your subject a little thought before you start filming."

NO MORE CONVERGING VERTICALS

As a still photographer used to the considerable range of movements available with the technical type camera (i.e., rise, drop and cross front), it has always

annoyed me that a cine camera does not offer similar virtuosity. Then, quite by accident, I discovered that at least two such movements can be obtained by the cine user.

When using a standard Bolex H16, I failed to rotate the turret sufficiently, and when the film came back from processing I found that, instead of having a group of people walking towards the camera, I had nothing but feet and pavement. I had, in fact, inadvertently used the lens in a "drop front" position—and it at once became clear that this error could be used to give at least two extra movements to the camera, i.e., rising and drop front. On the H.16 Reflex the limit of these effects can quite easily be checked in the direct viewer.

No longer is it necessary to put up with converging and diverging verticals in architectural shots. Even at full aperture the $f/1.5$ 1in. Pizar can be rotated a considerable way from its correct axis without harmful effects, and provided the film plane is kept vertical, all verticals must then be parallel.

P. ARMES.

NOTE: Using the turret in this way to raise or lower the lens will certainly give almost the same effect as a rising or drop front, but you need a reflex viewing camera or some other type of through-the-gate viewing in order to see precisely the angle of view being obtained with a given setting of the turret.—Editor.

Correspondence

Half-Sixteen and Duplex

MR. D. H. JONES is slightly at sea when, in comparing Half-Sixteen with 9.5mm. (July 13), he states that it gives "virtually the same definition at half the cost". As the actual picture area of 9.5mm. is little less than that of 16mm., how can half a 16mm. frame give comparable definition? He seems to have overlooked the elementary fact that the 9.5mm. frame is practically all picture area (57 sq. mm.; 16mm., 78 sq. mm.; 8mm., 16.9 sq. mm. Half-Sixteen is therefore only 39 sq. mm.).

He also comments on the failure of Pathe Duplex film "presumably because the definition was inferior to that of 8mm." Reference to the relative sizes above should dispel this illusion: Patheoscope literature quotes a 60 per cent greater picture area than 8mm., the actual Monoplex picture frame being 6.5mm. x 4.2mm. So there is little difference between Pathe Duplex and Half-Sixteen in picture size and definition. Its failure could have been due to the fact that fairly expensive new equipment had to be purchased when 8mm. apparatus and film was being publicised and sold by every manufacturer in this country and overseas.

The former Patheoscope firm had planned to introduce attachments to convert their existing cameras and projectors to use Duplex film. Many nine-fivers would have willingly paid a few pounds for this facility, and the new format might have been established ready for the introduction of the new equipment. The re-introduction of Duplex film would give the nine-fiver a choice of two gauges using the same equipment with attachments, the full gauge giving 16mm. quality when required.

If the design of Half-Sixteen has been patented by Patheoscope in their Duplex film, presumably it could not be produced commercially by anyone else.

Truro,

M. RICHARDS

Tape Speeds

CENTRE SPROCKET reports that Mr. R. D. McMillan hotly favours a $4\frac{1}{2}$ i.p.s. tape speed. I am with him all the way, and then some. I believe the accurate speed is nearer 4.8 i.p.s., giving 2.4 i.p.s. for 8mm. 16 f.p.s. and 3.6 i.p.s. for 8mm. 24 f.p.s. 16mm. 24 f.p.s. is 7.2 i.p.s. which is near enough 7.5 i.p.s. not to matter. (The 4 per cent increase in speed is the same as the BBC get by running 24 f.p.s. films at 25 f.p.s.).

Now the interesting thing about these speeds is that they are in a 1:2:3 ratio from a basic 1.2 i.p.s. Standard three speed tape recorders are normally in the ratio 1:2:4, so provided you limit your-

self to a choice of two speeds it should be relatively simple to fit a suitable collar over a tape recorder capstan to give the desired speeds. Of course, you could fit new idlers to the tape recorder if you didn't want the regular series of speeds, but I think most people would prefer to keep them.

I had hoped that the Cinecorder would have a gimmick such as this, but it seems not. I find this machine is a little disappointing also in being based on a single speed single direction restricted spool-size mechanism. The designers have put a lot of hard work into making it into what seems to be basically a non-standard twin track machine, and I feel that this is the wrong approach.

For my money a real cine recorder should have the speeds mentioned above (for frame to frame matching of picture and sound using sprocketed tape) and the basic facility of being able to play back from one track while recording on another. I don't think it is necessary to be able to play back more than one track at a time while recording; this is a job for a synchroniser. (Per Aagaard is working on one made from several Gramdecks running off the same motor).

If you are prepared to build up a tape recorder from parts, then a simple stereo deck such as the Collaro would be a good place to start. If sprocketed tape is being used, a 4-track type head is needed. The earlier Collaro decks can be fitted with stereo heads, too. If two identical heads are fitted it is possible to monitor off the tape rather than just from the tape amplifier output. This is not so vital with standard recording techniques but in my opinion would be almost essential with the Cinecorder where track shifting and superimpositions are to be tried.

Pierrefonds, Montreal. MIKE BARLOW
Montreal Movie Club

Camera Design

I WAS INTERESTED to note the letter from Mr. R. Galloway regarding the ideal cine camera, and as a practical 8mm. user myself I agree with most of the points he raises. I think, however, that in calling for a 6.5 to 40mm. zoom lens he rather oversteps the limits of practicability. True, the average zoom lens has a rather restricted range of focal lengths (10 to 30mm. is usual), and a wide angle is a very useful adjunct, but such a range as he asks for is beyond the bounds of possibility at an economic price, at present at any rate.

Might I draw his attention to the Carena-Zoomex camera which embodies quite a number of the features for which he asks, namely, robust construction, easy and comfortable handling, simple

loading, high class optics and workmanship, a built-in pistol grip (which houses the motor), a zoom lens with a range of 7.5 to 35mm., with through-the-lens viewing and focusing, and full automatic exposure control by means of a cadmium sulphide photo-resistor cell.

Designing the perfect cine camera is a fascinating pastime but the designer is bound by economics.

Newcastle,

J. C. W. DEAN

Films by Children

IF MR. DUTTON was really interested in the methods we used to produce *Scramble* he could have written to ask me. We have been making films at Cornwell School for just over eight years, and it is possible that we have learned something in that time which might have been of interest and perhaps even of value to him.

Of course, the extent of teacher participation is bound to be a prickly matter where competitions are concerned, and the work of the teacher is bound to be very significant in the production of a film by children. No one expects that the teacher should just give the children a camera and some film and tell them to get on with it. The same surely applies to any creative work done by children in school, or at least I would hope so. The teacher's job is to provide stimulus and training.

Mr. Dutton is right in implying that what matters is who makes the artistic decisions—in the story and script writing particularly and also in the camera positioning, pattern of movements and in the cutting. Not only must the children do the jobs but they must make these decisions. But what is Mr. Dutton suggesting: that in *Scramble* these decisions were basically mine and not the children's? I'm afraid that there are too many people watching, listening and generally sitting in on our productions to make it possible to cheat in this way. Mr. Dutton is quite welcome to come as well when we are making a film next year. I think he sadly underestimates what youngsters are capable of doing, given the right guidance, stimulus and training.

The point about who collects the award is hardly worthy of note but just for the record let me say that in each case the award was made to, and collected on behalf of, the school. The youngsters who were responsible for *Paper Chase* had long since left the school when the Ten Best presentations were made, and those whom we were able to contact preferred that I should accept it on behalf of the school.

London, E.6.

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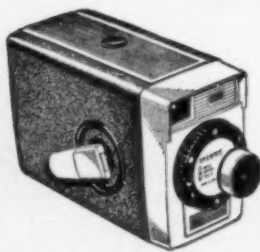
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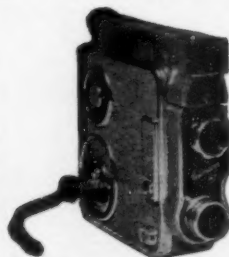


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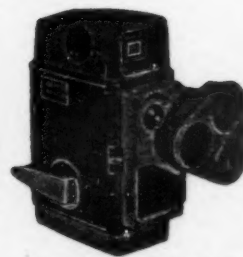


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ACW TEST REPORTS

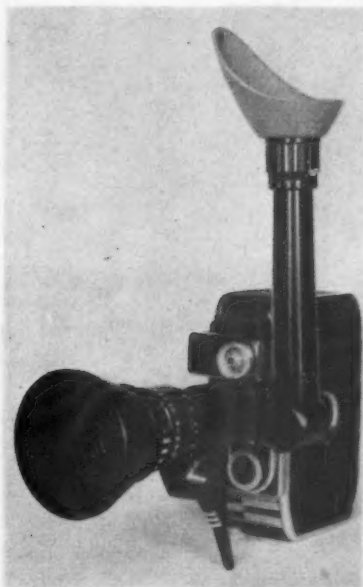
Fig. 1.—Pan Cinor 40T on a Bolex B8SL, with the viewfinder tube in the working position. The short zoom lever is fitted here; lying in front is the longer alternative, which gives smoother control if it can be screwed in without fouling the tripod or other camera support.



Pan Cinor Zoom Lens

MODEL 40T

Fig. 2.—The viewfinder tube raised to give access to the camera door. If necessary, it could be turned a further 90° to point in the same direction as the lens. The lens hood and rubber eyepiece are among the accessories supplied with the 40T.



THIS SOM-BERTHIOT ZOOM LENS for 8mm. cameras has a focal-length range of 8-40mm.—zooming ratio 5:1—a maximum aperture of f/1.9 and a standard D-mount enabling it to be used on most cameras accepting this fitting. Its special feature is a reflex viewfinder with an accurate built-in rangefinder to aid focusing.

Construction.—Basically, the 40T is the Pan Cinor for 16mm. (reviewed in our September 1958 issue) scaled down to the remarkably small size of 4in. long by 1½in. diameter. The finish is black anodised, with parts of the knurled setting rings left bright and the calibrations engraved.

The front ring controls focusing and has its scale calibrated in metres (marked white) and feet (red); minimum settings are 1m. and 3½ft. The aperture setting ring, at the rear, has a linear scale marked to f/16, but it is possible to set the iris to half a stop smaller than this. Screwed caps are provided for protection of the front and back elements. In use, a 1½in.-deep lens hood incorporating a filter-retaining ring is screwed into the front of the lens.

Focal length is set by to-and-fro movement of a lever on the underside of the 40T; this has calibrations at 8, 13, 25 and 40mm. but can be set to any inter-

mediate value. Alternative screw-in handles are supplied (Fig. 1). That giving easiest control for zooming is some 3½in. long; the other, much shorter, is to avoid fouling that might occur with certain camera/tripod combinations.

The reflex viewfinder, a separate unit, is attached by an elbow piece to the side of the lens body and can be detached by undoing a knurled ring. Once fitted to a camera, however, the finder does not have to be removed for loading; the tube can be swung upwards and round, by any amount up to 180°, to give access to the camera door (Fig. 2).

Correct positioning of the lens on the camera (zoom lever parallel to vertical side of the camera) is done by either of two simple methods described in the instruction leaflet. On the Bolex H8, the Octameter finder has to be removed before the zoom can be fitted. Two locking plugs are provided to immobilise the turrets of the B8 or H8 cameras when this comparatively heavy lens is in use.

When in the working position the rear of the viewfinder is some 4½in. behind the camera front plate and 1½in. to the left of the lens centre line. This should give sufficient clearance for most cameras in current use. The eyepiece, for which a rubber cup is supplied, can be focused by means of a knurled ring.

Reflex System.—The image seen in the viewfinder is "bled" from the main beam. This is done by reflection from two silvered spots deposited on the diagonal faces of a pair of prisms (see Fig. 3 and (30) in Fig. 4). The pencils of light from these spots pass through a secondary objective (32), are deflected by prism (33) and passed by a "telemetric" prism (34) into the eyepiece (39).

The viewfinder take-off point is before

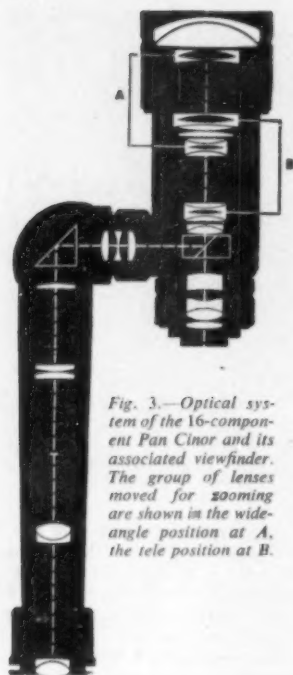


Fig. 3.—Optical system of the 16-component Pan Cinor and its associated viewfinder. The group of lenses moved for zooming are shown in the wide-angle position at A, the tele position at B.

KEY

1. Focusing ring
2. Focusing thread
3. Lens body
4. Sliding zoom system
5. Lock nut
6. Zoom slider linkage
7. Zoom control housing
8. Spindle
9. Spindle support
10. Locking ring
11. Zooming lever
12. Reflex prism support
13. Stationary lens
14. Viewfinder prism housing
15. Adjusting washers
16. Locking ring
17. Rangefinder housing
18. Eyepiece focusing ring
19. Viewfinder tube
20. Intermediate iris setting ring
21. Locking ring
22. Main lens barrel
23. Iris setting ring
24. Locking ring
25. Front focusing lens
26. Front sliding lens
27. Fixed lens
28. Rear sliding lens
29. Fixed lens
30. Reflex prism
31. Main lens system
32. Secondary lens system
33. Viewfinder prism
34. Rangefinder "telemetric" prism
35. Finder mask (8mm. frame)
36. Fixed viewfinder lens
37. Anti-reflection stop
38. Fixed viewfinder lens
39. Finder eyepiece

the iris in the main lens, so that the brightness of the image seen is unaffected by changes in aperture. As the small amount of light abstracted from the main beam is allowed for in the aperture calibrations, exposures may be set directly from a meter reading.

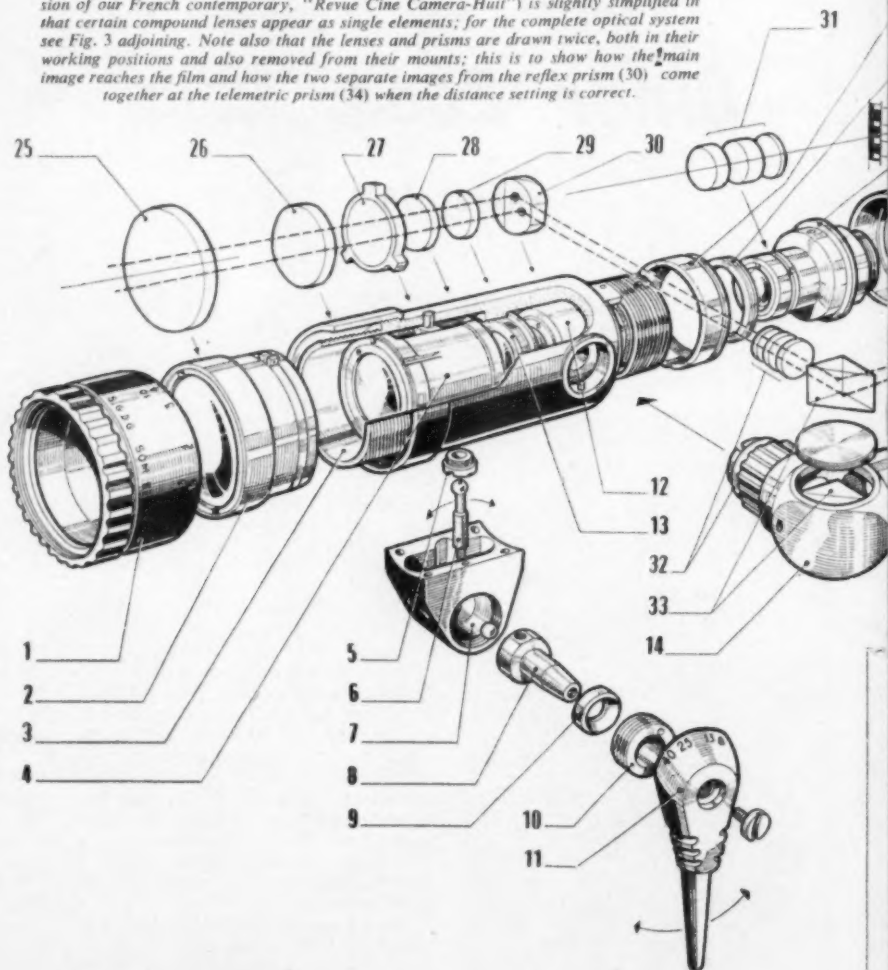
On looking into the finder, the user sees a large, bright image, upright, laterally correct and parallax-free. Running diagonally across the field is a hairline used for range-finding. Objects correctly focused run unbroken across this line while those out of focus are split by a diagonal displacement which depends, both for magnitude and direction, upon the extent of the focusing error (Fig. 5).

As with all such devices, maximum sensitivity is at the longest focal length.

The most accurate reading of range is obtained by zooming out to 40mm., setting the focus control until a suitable detail of the principal subject runs unbroken across the hairline, and then zooming back to the focal length required for the shot. In practice, focusing is both rapid and precise. Being diagonal, the hairline enables horizontal or vertical objects to be used with equal facility and if there are no straight lines in the scene an irregular outline will serve—in close-ups, we found that the iris of the subject's eye made a useful focusing point.

What happens when a range is measured is shown in Fig. 6. In the upper diagram, the focus of the 40T lens has been set short of the object distance. In conse-

Fig. 4.—Exploded view of the Pan Cinor 40T. This drawing (reproduced by kind permission of our French contemporary, "Revue Cine Camera-Huit") is slightly simplified in that certain compound lenses appear as single elements; for the complete optical system see Fig. 3 adjoining. Note also that the lenses and prisms are drawn twice, both in their working positions and also removed from their mounts; this is to show how the main image reaches the film and how the two separate images from the reflex prism (30) come together at the telemetric prism (34) when the distance setting is correct.



quence, the two pencils of rays from the silvered spots m^1 and m^2 on the prism — (30) in Fig. 4 — converge to form an image of A at A^1 . But, because the focus is incorrect, A^1 is some distance in front of the telemetric prism; the pencils therefore diverge before they meet its angled faces, which now refract them to give the user the impression of two images of the subject, at A^1 and A^2 .

After focus has been correctly adjusted (lower diagram), the point A^1 at which the pencils of rays from m^1 and m^2 now converge is closer to the eyepiece and coincident with the apex P of the telemetric prism (this apex is in fact a ridge running across the prism at 45° — the hairline visible in the finder — and can be seen at (34) in Fig. 4). Accordingly,

the telemetric prism does not refract the rays. In the eyepiece they appear as a single image point, indicating that, for the object selected, the focus setting is correct. (This is because the position of P, the ridge across the prism, lies in an optical plane corresponding to that of the film in the camera gate.)

A nomograph supplied with the 40T lens enables the depth of field to be read off for any aperture or focal length — useful when the subject to be covered is deep.

PERFORMANCE.—In our tests, made with the Pan Cinor mounted on a Bolex B8SL, first-class results were obtained. Fears that the lens might make it difficult to use the camera's built-in light meter



Fig. 5.—The focusing ring of the main lens is turned until the image of the principal subject, as seen in the viewfinder, runs unbroken across the hairline; the distance setting is then correct. Advantage of splitting the image diagonally is that the setting can be made on vertical or horizontal subjects with equal ease: images in the upper row could be the bridge of a nose in a full-face close-up, and images in the lower row the lips.

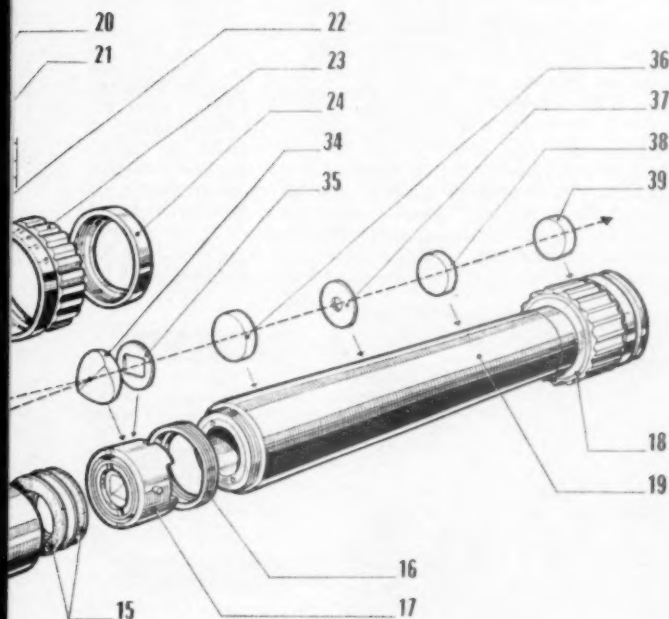
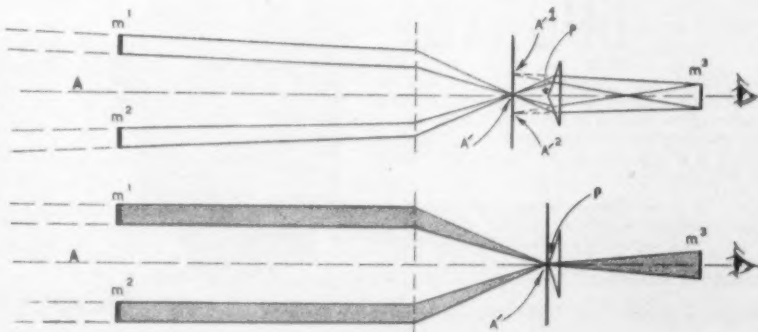


Fig. 6.—Optics of the rangefinder. In the upper diagram, the focus is set too short. This causes the two pencils of rays from the same point to diverge before they meet the special telemetric prism. As a result, both pencils are refracted and a split image of the point is seen. In the lower diagram, the pencils meet at the apex of the prism. Here there is no refraction; the user sees a single point, showing that focus is correct.



proved groundless; for needle matching through the B8SL viewfinder, it takes only a second or so to swing the reflex finder out of the way to the position shown in Fig. 2.

Because the Bolex behind-the-lens photo-electric cell does not operate exactly in the film plane, a correction has to be made to the basic light-meter setting when the zoom lens is used. Depending on the camera model, this is done either by setting the film speed number to the red arrow (see the reference to wide-angle lenses in last week's test report on the B8SL), or by increasing the number.

The to-and-fro zoom lever was convenient to operate. It enabled the full zooming range to be covered smoothly with the camera held in the hand, though for a steady picture, particularly at the longer focal lengths, it is advisable to use a firm support from the camera — a pistol grip or, preferably, a tripod.

Shots of a test pattern at various focal lengths showed that definition was maintained to the extreme corners, even at the full aperture of $f/1.9$. From 25mm. to the maximum of 40mm., there was slight vignetting at $f/1.9$, but this was not enough to be troublesome and quickly disappeared as the lens was stopped

continued on page 200

Your Problems Solved

Filming with Fireworks

Is it still possible to buy firework-type flares for filming at night?—J.L.R., Llanudno.

Two types of photo-cine flares are made by Joseph Wells & Sons, of Joyce Green Lane, Dartford, Kent. They have burning times of one minute (price 5s.) and two minutes (7s.).

Weak Splices

Which film cement, if any, can be relied on to make a really lasting splice in 16mm. films? My joiner is in good condition and I follow the instructions carefully, but after two or three projections, if not sooner, the splices fail.—M.C.McD., Co. Donegal.

The trouble is most likely to be the result of working with a cement meant for acetate stock on films with a tri-acetate base. Suitable cements for tri-acetate, which is now almost invariably used, include Kodak Safety, May & Baker

Tricoid and Johnson's Cinacol. With these, plus careful scraping and even pressure over the weld, you should have no more interrupted shows.

Splices that might otherwise hold for many projections may fail early if there is too much tension in the projector gate. Nothing is gained (and scratching is made more likely) if the film is clamped more firmly than is needed to hold it steady while the claw is withdrawn. But though the gate is worth checking, we doubt if it is the sole culprit: a first-class splice is usually as strong as the rest of the film.

Too Many FPS?

On approval, I have a new 8mm. projector with an induction motor marked for 220v. mains. My impression is that it runs faster than the nominal 18 f.p.s. Could this be because my supplies are 240v., and, if so, have I picked an unsuitable machine?—E.P., Wirral.

Within fairly wide limits the speed of this type of motor should be independent of mains voltage. The effect of speeded-up action is probably all due to 18 f.p.s. projection of films shot at 16 f.p.s.

However, before deciding to buy the machine you can easily test its speed by

timing a known length of film. A convenient way to do this is to make a loop 4ft. long and, by listening for the click of the splice in the gate, count the number of times it is projected in, say, a period of three minutes. Each foot of 8mm. contains 80 frames and takes $80 \div 18 = 4.44$ secs, if the speed is just 18 f.p.s. A 4ft. loop therefore lasts 17.8 secs. and in three minutes should run through almost exactly 10 times.

No Pull-Down

After exposing three spools successfully on my Konica Zoom Model II, I have just loaded the fourth—exactly as advised in the instruction book—and cannot get the film to move through the gate. Everything appears to be working normally; the feed spool is quite free on its spindle, there is no question of the film being pinched in the gate, and the take-up spool is trying to turn.—L.C.F., Tunbridge Wells.

The Model II Konica has a fade-out device which comes into action when the iris-setting ring is turned past the minimum aperture. Without realising it, you have probably moved the ring to this position; if so, you have retracted the claw from the gate so that it no longer engages the perforations and cannot pull down the film. If you make a point of loading the Konica with the iris ring set to an f-stop, all should be well.

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IMAGE 16

The 16mm. image 9.76 x 7.26mm., projected onto a screen 4ft. wide is enlarged only—15,099 times

IMAGE 9.5

The 9.5mm. image 8.2 x 6.15mm., projected onto the same screen is enlarged only—21,415 times

IMAGE 8

The 8mm. image 4.37 x 3.28mm., also projected on the same screen is enlarged—75,405 times



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"I managed to do a real job of work on that building site sequence"

IN MY LAST PROGRESS REPORT I told of our adventures on the building site to which our actor, David, goes in search of the addressee of the letter he had picked up. I felt sure I had messed the sequence up through being too pre-occupied with arty angles. David tried to offer comfort. "We can go back and re-shoot," he said.

I moaned about the lack of continuity—the houses would be nearer to completion, everything might have changed. But what was the use . . . ?

We could re-shoot without showing too much of the background, of course. But I didn't even want to think about going back for re-takes. Once you've been to a location, and hope that you've got everything you need from it, the idea of returning appals.

The film came back the following Wednesday—Gevaert certainly did their stuff quickly! I ran it through with Sue and David as soon as they arrived in the early evening. The first reaction was one of joy; there was only one casualty—one of the close-ups of David, after he had picked up the letter from the pavement, was at least two stops under-exposed.

I could afford to be optimistic for the moment, at any rate; the opening shots, although the colour was a little bit dull, was much better photographically than I had hoped for. "Never mind! We can easily re-take that one!"

I had laid down the rule that two viewings, and two only, would be allowed before editing, to avoid projector-scratch as much as possible. A second viewing brought a more sober assessment! David's acting was fine, and I told him so. He claimed that he thought he was "too wooden", but he was clearly pleased. The trouble came, as I had expected, at the building site. There were some fine compositions. But David's behaviour there seemed far too quick and casual. There was no sense of the character's blank astonishment that the house should be not only unoccupied, but unbuilt. It was no fault of his. I just hadn't covered him fully enough, busy as I was finding weird angles and bounding around looking for unexpected shots.

We started editing right away. Then another disappointment showed up. Only one, quite ordinary, shot of David walking in search of Albert Road looked satisfactory, in context. A low-angle of him walking past didn't cut in smoothly, and the shot from up the alley was a complete miscalculation. You watched a bit of the street for several seconds, then David scudded past the end of the alley in what seemed less

Two Hours' Editing Saved Reshooting

BY R. F. WHITLAW

This is the fifth article in the series describing the production of a short story film. The plot: a young man picks up a letter in the street, decides to deliver it by hand and discovers that the addressee is nowhere to be found.

than half a second, and the shot ended with another useless period of empty street. We looked to see if we could trim the shot, using only the part which showed him walking by. This section totalled exactly nineteen frames—far too short to use in a sequence which wasn't supposed to be very fast-moving. This was the first of many shots which were discarded.

Then the pan from the "Albert Road" sign to David approaching took an age. It gave the impression that something really big was going to happen, slow, deliberate, in the end completely anti-climactic. This, fortunately, was easily salvaged. I cut out the panning section, so that we now had two shots—the sign for three seconds or so, then a cut to David coming into frame and looking at it. It meant a few feet of film being wasted, but not a disaster.

The sequence outside the empty house, with Sue as next-door neighbour, went very nicely. It cut together almost perfectly first time of trying. With a bit of tidying-up (some of the close-ups looked rather long) this should be perfectly presentable. But the stuff at the building site looked as bad in rough order as in the uncut rushes, if not worse. It wasn't easy to pick out David in the shot of him expressing astonishment that I'd taken so artily from behind a ladder. He was too far away. There was no emphasis. And this was a key shot!

At least the fades were all right—after David had gone into the office, and just before he emerged again with the supposed estate agent's card. We packed up the equipment.

I took Sue to the station, then went back to my digs, to break my own rule immediately. I got out the projector again, and had another look at the sequences we had rough-cut. Before I went to bed, I'd got a few ideas on how things might be rescued. For one thing, it might not be necessary to re-take the under-exposed shot of David. In our rough cut, we'd put this in to give us some idea how the scene looked. It occurred to me that if it was taken out, the shots on either side might easily cut together smoothly enough, and still give enough screen time showing David perplexed at what

continued on page 189

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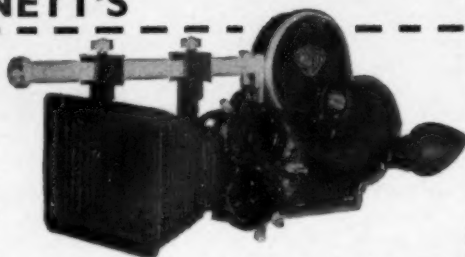
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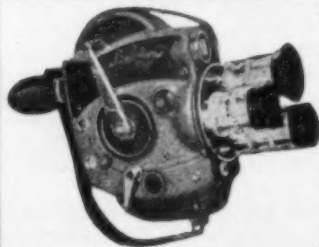
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Editing Saved Reshooting—continued from page 187

he'd found on the pavement. In other words, this was a shot too many, anyway.

In the event, I managed to do a real job of editing on that building site sequence. The script provided for the following: David arrives, hoping to deliver the mysterious letter. Finding that the address he had been given did not yet exist, he seeks advice at the contractor's office, then goes off to another address (the estate agent's), looking much bewildered.

Clearly, in shooting this scene I should have stressed his astonished reaction when he found the unfinished house. Then I should have shown him wondering what to do next and deciding to try the foreman in the office. But I had overshot my estimated footage with arty-crafty angles which lost the actor in their concern for exploiting the site's potentialities.

My first rough-cut contained plenty of low-angles and shots taken through ladders, but not nearly enough of David and his reaction. If you could find him at all among all the jumble, it looked rather as if he came, saw just what one might expect, dashed to the contractor's hut, then sped off again completely unruffled. At first I thought that there was nothing to do but go back and re-shoot some more useful material. Then I had another go with scissors and splicer. I made it work. The books were right! Editing is the truly creative process!

I had one shot which had been meant to increase the tension and which at first seemed to be quite useless. This was my low-angle of the top of an unfinished wall. Suddenly, you may remember, a workman carrying a hod of bricks comes into view from a ladder behind, and stares blankly across the camera. At the time I thought this would give quite a jolt, emphasising the strangeness of the whole situation. Ultimately, I found that I *could* use it, and, in fact, it saved the situation.

My one useful shot of David showed him looking a little bit perplexed (but not very) for eight or nine seconds,

then moving off out of frame (towards the hut). I cut this shot in two, and inserted in between my shot of the workman appearing on top of the wall. When I'd trimmed away the first part of this—the top of the wall before the hod of bricks and the man's head appeared—the the shot acquired a new significance.

Now, David is seen standing there, looking puzzled. We cut to the bricklayer. He appears to be gazing at David and wondering what the blazes he was up to. Back then to the rest of the shot of David. It looked for all the world as if he suddenly felt conspicuously foolish, and moved away! Though total footage of him was exactly the same, somehow we now seemed to see much more of him. The shot of the bricklayer didn't appear at all mysterious or startling. It was just a perfectly natural reaction shot.

In the next shot David comes into frame going straight into the hut. This was still too sudden. It looked as if he'd known what he was going to do all along, instead of pondering for a moment, *then* deciding to go and make enquiries of the site foreman. Again I intercut, putting in a rather vague shot of two workmen between (1) the shot of David walking off after the bricklayer had (apparently) stared at him and (2) the one of him coming towards the hut. It would have been better had we showed the bricklayer getting down to work again with a shrug or something; better still, if I'd had a shot of David pausing for a longer time. As things stood, we didn't see his thought-processes in action, but we could at least accept that he'd thought out what to do next while we were watching the two workmen.

I pruned away two or three other "atmosphere" shots which did nothing to help the story along, and which provided more confusion than atmosphere, and decided that I'd done a good couple of hours' work. Susan and David were delighted with the results. The latter was much less concerned with narrative clarity and the right pace than with his own acting performance!

A ZOOM LENS for 8mm. with the remarkable range of six to one (8–48mm.), is used in a new Nizo Heliomatic Focovario camera. One of the minor sensations of the last Photokina, where it was shown in prototype form, the lens is a Schneider Variogon f/1.8 with 13 elements (at Photokina, incidentally, it was shown on a prototype of the Leicina 8V).

In the Focovario, the 8–48mm. lens is adjusted by rotating a bar (Fig. 1), but automatic zooming is also possible with a small accessory (Fig. 2) which brings it under push button control, the drive being taken from the camera spring. In other respects, the camera appears to be identical to the current 10–40mm. Focovario (also with a Schneider Variogon zoom): it has sprocket feed, five speeds, semi-automatic exposure control, frame counter, backwind and a mirror shutter to take care of viewfinding.

Nizo cameras are made in Munich. The U.K. distributors, Pullin Optical, cannot yet state when the new model will be generally available but they hope to be importing small quantities in the

SIX-TO-ONE ZOOM ON NEW NIZO

Fig. 1



Fig. 2

fairly near future. The price is expected to be in the region of £197; this would make it £57 10s. dearer than the 10–40mm. Focovario.

Already available from dealers is a new Nizo accessory (Fig. 1), a chest-pod that makes a particularly useful addition to any camera with a zoom or ordinary long-focus lens. This costs £3 5s. 8d.



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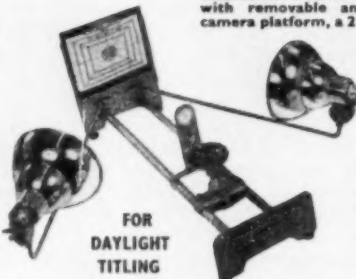
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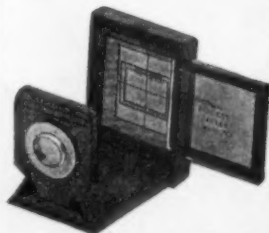


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THE PHOTOGRAPHER'S CHEMISTS

A MOVIE- MAKER at the CINEMA

A case where rapid cutting of giant close-ups
is the wrong technique.

Pandemonium in the Kitchen

BY ALEC GITTINGS

"THE KITCHEN," according to all reports, is a triumph in the theatre. And great things were expected of the film version, especially as Arnold Wesker, the playwright, has often said that he would never sell the film rights to his work unless he were allowed considerable control over the production. Something worthy of the revolutionary trail blazed by *Room at the Top*, *Look Back in Anger*, *The Entertainer* and *Saturday Night and Sunday Morning* seemed not merely possible, but probable.

The film is a production of the technicians' union, the Association of Cinematograph Technicians, and it is the first feature directed by James Hill whose work so far has been on documentaries (the prize-winning *Giuseppina*, *The New Explorers*) and children's films (*The Stolen Plans*, *Peril for the Guy*). The budget was an exceptionally low one—under £50,000—and the speed of production phenomenal. An average of five minutes a day was recorded, something like twice the usual feature rate.

But the result is a big disappointment. One of the worst things about the film is an opening pre-credit sequence which could and should be cut off and thrown away. (The fact that so many amateurs now imitate this professional gimmick is a sad comment on the general eagerness to ape anything the cinema offers, however meaningless and misguided.)

A big facial close-up bursts on to the screen. A second later we are in the thick of a fight between Peter, a German cook, and Gaston, a French chef. Gaston is almost forced on to a bubbling saucepan. No sooner has the fight subsided than we're shown a glimpse of Peter's ardent courtship of a married waitress. Then, and only then, the credits appear, while the camera pans slowly around the de-

serted kitchen where all the characters work.

By now we expect a conventional melodrama sizzling with violence and illicit love; yet nothing could be less typical of what is to follow. Wesker is the British theatre's most determined moralist. He is out to show the soul-destroying effect of a lifetime spent in a hated job. The kitchen, he makes clear, might as well be an office or a factory. He detests the endless materialism that condemns men to pass their days in such an environment. It is quite a tribute to the passion of the script that this message just about survives the highly inappropriate treatment.

The crudities of the pre-credit sequence are not repeated, but for a long time Hill's direction reduces the staff of the kitchen to a bunch of cutely sentimental characters. When someone puts a record on and the waitresses break into jive, there's an air of "Bring on the dancing girls!" When a character swipes some food to take home, it's performed with embarrassing archness. And the camera roams restlessly about as if in an under-rehearsed television production.

When the midday rush begins, the technique changes. Here is the scene which ought to show what the job really entails. A new cook, Kevin, has just started, and is put on to the fish. It's Friday, and the others warn him he's in for two hours of hell. The boss demonstrates how to dip the fish and drop it in the fat; and the pace heats up.

The whole point is the pandemonium and exhaustion of the work, and the most apt technique would be long-held shots showing Kevin at work, with all the movement and bustle within the shot. Foreground characters passing between the lens



Opening and closing scenes from "The Kitchen." Above: The fight in the pre-credit sequence, suggesting a fiery melodrama is to follow. Below: "What is there more?" appeals the owner to his staff, asking whether the job, the money and the food should not be enough to keep them happy. The camera retreats to a front-of-the-balcony angle, emphasizing the theatricality of the grouping. The figures dissolve away. The End.

and Kevin would add to the confusion in an entirely justifiable way.

Instead, Hill falls back on the all too familiar, and in this context, entirely unsuited, device of rapid cutting of giant close-ups to hurry-hurry music which sounds as though it's been left over from a Dick Barton serial. This kind of treatment might be all right for a routine Western or gangster thriller, but it is fatal here.

All the characters are flung at us in bursts of exaggerated emotion. There's no feeling for the details of the job. One gets only an irritating impression that mountains are being made out of molehills. The whole

A Movie-Maker at the Cinema

(Continued from previous page.)

thing suggests panic for the sake of panic, instead of the inevitable chaos attendant on getting 1,500 meals served in a couple of hours.

When Peter and his girl get out into Trafalgar Square for their own lunch break we get a few location shots which impress by the freshness of being filmed in genuine streets, but they are not used to make any point. Back in the kitchen, a scene in which a girl collapses in the background while the lovers argue in the foreground, is preposterously staged. One could almost hear the director murmur, "Walk into middle of frame, hold it, clutch stomach, fall down, good girl! What's the next shot?"

The major trouble throughout is the failure to achieve any kind of concord between Wesker's dialogue, in which characters are unnaturally articulate and offer attitudes, morals and parables at the drop of a napkin, and the realistic setting and action. The principal villains (the owner and the chief chef) are simply sinister. The more violent moments, especially

at the climax when Peter goes berserk, are unrelated to the philosophy. And when one character tells the rest a parable of his relations with his neighbour, the effect of his brilliant story is negated by the way in which the film stops to let him say his piece and then crashes into gear again after he's done.

The unhappy thing about all this is that the script is obviously a most exciting one which *could* have been translated into genuine screen terms. Moreover, the cast numbers some

first-rate actors, including Tom Bell, Brian Phelan, Scot Finch and Martin Boddey (though one or two behave as if they're slumming). Yet thanks to Wesker's fervent ideals, there's still more to admire in this film than in any British production since *Saturday Night and Sunday Morning*. The ending sums up what has gone wrong.

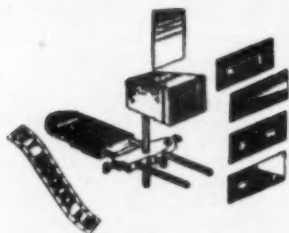
After Peter has smashed the place up, the owner wanders bemusedly around. He tells the staff that Peter has wrecked his whole world. He can't understand it. He gives them enough money, doesn't he? He gives them food, he gives them work. "What is there more?" he demands. This should have been the film's key moment, but the director has grouped the cast in a semi-circle around the owner, and ends with a front-of-the-balcony angle so theatrical that we wait for the curtains to swish across. Instead, the characters dissolve, leaving the boss on his own, until he, too, vanishes, leaving only the kitchen. It's a trite bit of symbolism, intended to recall earlier lines about the kitchen remaining when everyone has left. And it's typical of the mundane handling of the entire production.

TRADE NEWS

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In new premises— at 224 Edgware Road, London, W.2: Direct Photographic Supplies. The company has been operating in the neighbourhood since 1920, and many are the amateurs who have had happy dealings with the director, I. Janovitch. He hopes to welcome many more in the larger premises now available. Items from the large stock carried can be tried out in the small theatre.

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Running Commentary

by SOUND TRACK

All Done By Mirrors

HAVE YOU TRIED filming people in mirrors? It's interesting and instructive to do and the results, when shown to an audience, usually impress and amuse.

The easiest way to experiment is out of doors and the only apparatus you need is a tape measure (or, better, a 6ft. steel tape) and a mirror of decent size—"decent" meaning one like those over-mantle affairs that are often to be found dust-laden in attics or, at a pinch, picked up for a few shillings in the auction room.

There are only three technical problems to worry about—lighting, focus, and mirror position—and none of them is difficult. *Lighting*, in fact, is a problem only in the sense that you must try to get it right on both sides of the subject—the side facing the camera and the side facing the mirror, which, since it is seen in reflection, must be well lit. The basic set-up is shown in Fig. 1.

Focus must be split between the subject and the subject's image, which optically lies as far behind the mirror's surface as the subject is in front of it. A good rule-of-thumb is to focus to a point a little way in front (i.e., on the camera side) of the mirror; this is because depth-of-field always extends more on the far than on the near side of the distance focused on.

Mirror position is dictated partly by the lighting direction and partly by camera position. Keep a keen look-out, or you may find an unwanted picture of camera and cameraman in the background. As in Fig. 1, the face of the mirror should be roughly parallel with the direction of the main lighting.

Although one edge of the mirror can be seen in Figs. 2 and 3, these are basically the types of shot in which the mirror frame is best omitted. In the ideal set-up (which is why the mirror should be fairly large), one merely sees a duplicated close-up. If your viewfinder has no parallax correction, remember to allow a bit of margin all round.

Fig. 2. Subject touches mirror. Camera was about 3ft. from subject and 4ft. from reflection. Error in focus setting has made reflection sharper than subject.



Some Easy (But Neglected)

Special Effects

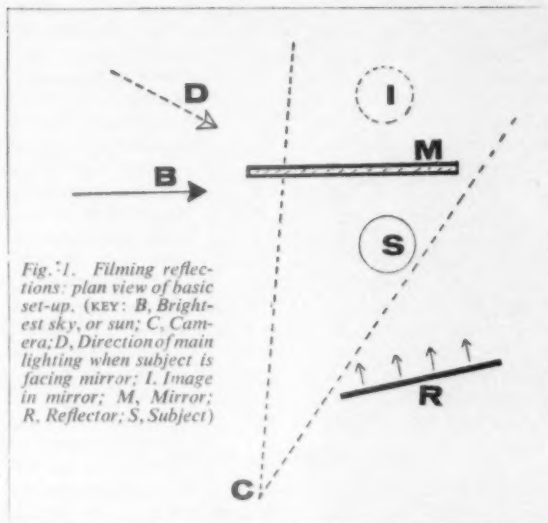


Fig. 1. Filming reflections: plan view of basic set-up. (KEY: B, Brightest sky, or sun; C, Camera; D, Direction of main lighting when subject is facing mirror; I, Image in mirror; M, Mirror; R, Reflector; S, Subject)

The job is easier when the mirror is intended to appear on the screen as a mirror—for example, in a shot of a little girl trying on a series of hats. Here the arrangement could be similar to that of Fig. 3, except that the child will be looking at herself, while the camera, looking over her shoulder, will mostly see her real back and her reflected face. For such a shot, the main lighting should be directed more behind the mirror, as shown dotted in Fig. 1, and it is advisable to add a reflector to lighten the subject's back.

(Continued on page 194)

Fig. 3. Subject about 18in. from mirror and 4ft. from camera. Reflection was therefore 7ft. from camera (4ft. plus 18in. twice) and focus was set at 5ft. for best compromise.



A pleasantly comic application of this arrangement, if two or three young people are on hand, is to let each have a go at some simple task—like tying a knot or writing on a small blackboard—with only their reflections to guide them. Excellent close-ups of concentration, determination, and exasperation result!

For the ambitious effects man, mirrors are something of an inspiration. A shot like Fig. 2 can be taken but with a black card initially between subject and mirror. Then, after filming has gone on for three or four seconds, an assistant slides away the card to reveal the reflection. There is also the effect, used mainly in comedies, where the mirror is replaced by a sheet of plain glass, so that by adroit substitution the subject suddenly sees not his own reflection but some stranger.

Commonly, such shots are close-ups, approximating to Fig. 2. With an 8mm. camera and a 12½mm. lens focused at 3ft., depth of field extends from 2½ft. to 5ft. at f/5.6. At this and smaller apertures measurement need not be very accurate.

With a fixed-focus lens you would get the exact effect of Fig. 2 at f/8—namely, the subject decidedly less sharply focused than the reflection. At f/5.6 and larger apertures, this defect would be worse. So with a fixed-focus lens you should use a supplementary lens and position the camera so that the supplementary is its own focal length away from the point on the mirror which is nearest to the subject. Here, accurate measurement pays—hence the advice to use a steel tape.

SUBJECTS IN ORBIT

A TYPE OF SHOT too seldom exploited is the complete circular pan. It works well with athletes, cyclists and, of course, children at play.

To make it, a circle of not less than 35ft. diameter is roughly marked out, and the camera placed at its centre. The subject then proceeds to carry out his essentially repetitive action around the marked circular path, and the cameraman films him continuously (a unipod is even more useful than a tripod for this).

With a telephoto lens, the effect is particularly good. The 3in. lens with 9.5mm. or 16mm. film, or the 35mm. lens with 8mm., takes in a width of about 2ft. when used at a distance of about 18ft—trying to hold a close-up within this narrow limit for two complete circles is a valuable exercise for any cameraman. At the same distance, the 10mm. lens with 8mm. film takes in the full height of a person nearly 6ft. tall.

Occasional obstructions such as shrubs between camera and subject may even enhance the effect, and there's rarely any need to worry about exposure variation. Provided the whole circle is free from heavy shading, as from trees or nearby buildings, you can safely use the same aperture throughout. The audience will not notice the variation in lighting so long as the main part is correctly exposed. Thus, if the predominant lighting is "average subject in full sunlight", you set the exposure to suit and accept the darker result at the opposite side of the circuit, which would be back-lit. Of course, care must be taken to ensure that the sun does not strike the lens, which means that such shots are best done when the sun is fairly high in the sky.

Automatic cameras will vary the aperture throughout each circuit, keeping average frame brightness roughly constant but possibly at the expense of colour degradation; for this reason it may be better to work at "manual" and take the shot at a fixed aperture.

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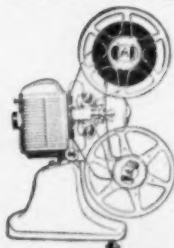
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Making a Start

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THE APPRENTICE SORCERER

Some Easy Tricks to Try

ONCE HE HAS a cine camera, the beginner is in danger of being carried away by its potentialities. The urge is to try everything in the instruction book, explore all the applications of each gadget and control. Strictly, this is the wrong way of making a start—the right time to experiment with camera tricks comes after one has mastered all the straightforward filming techniques. But we buy our cameras for pleasure; if it pleases us to break the rules, broken they will be.

There are in fact several types of trick which can safely be tackled at an early stage, which provide a lot of fun in the doing and showing, and from which (this is to ease consciences) quite a lot can be incidentally learned.

Capacious Car

Let's begin with one that involves children (always eager to help at this kind of thing and unfailingly appreciative when the results are on the screen) but calls for no special camera techniques at all: the small car with infinite room inside. It's done by training the camera on one side of the car, the rear and the other side being kept out of the frame. A few children pour out of the door, race round the back and re-emerge, apparently in an endless stream. When the last has come out, closing the door, then half a dozen children appear at the windows, waving and laughing. If the camera spring will run for long enough at a single winding, or if the drive is electric, the effect can be improved by having the car drive into the scene and drive off afterwards. An alternative to the car is a shed with two doors.

A further variation is to have the children disappearing backwards into the car. This is quite easy to do on 9.5mm. or 16mm.—the method is to film with the camera upside down, and then splice in the length of film, *end first*, for projection—but on 8mm. there is a snag. You have to splice the film in so that it is projected

with the shiny side towards the lens, instead of the emulsion side, in order to get the sprocket holes in the right place. This transposes the picture on the screen right to left, so that printed words, signs, etc., appear in mirror writing; moreover, the projector has to be refocused at the beginning and end of the scene.

Another simple trick that goes down well with children is *stop action*. All you need is a tripod (essential) and a single-frame release. You can then film a person walking and, by making one exposure every two paces, accelerate him to about a mile a minute. You can make him jump from one side of a field to the other in an instant or vanish altogether by stopping the exposures while he walks across or out of the scene, or turn him into somebody else (who steps into his place, nothing else being moved, between frames). These devices might be combined with slow motion, or accelerated motion; but don't forget to adjust the aperture. If, for example, you are filming at 64 f.p.s., the lens must be opened up two stops beyond the aperture normally required. For single-frame filming the lens aperture should be closed half a stop, unless the instruction book advises differently.

No Speed Limit

Single-frame filming through the windscreen of a moving car will produce the always-amusing effect of the London-to-Brighton-in-four-minutes film. One exposure per second will speed up action 16 times; so if the car is travelling at 30 m.p.h., it will appear to move at 480 m.p.h.—8 miles per minute.

Animation films in which jointed dolls appear to move of their own accord, or matchsticks to form patterns, can also be tried with the single-frame release. A pile of jumbled letters may sort itself into words, or a line draw itself on a map to indicate a route (both these effects are easier to achieve if they can be filmed in reverse, jumbling letters already ar-

ranged or erasing the completed line bit by bit). For all such tricks a tripod and cable release are indispensable.

To introduce a ghost into a scene, two superimposed exposures are made. In the simplest form of this trick, the background of the scene is filmed first (using an aperture about half a stop smaller than normal if you want the scene to look a bit gloomy); then the film is wound back and the ghost, preferably in white, is filmed on the same length of film against a dead black background. Should you want the ghost to dissolve into thin air, remember that he must be faded out before the end of the footage being used—or there will be no film left to show that he isn't there any more.

If the camera is not provided with facilities for backwinding, the background scene should be filmed at the beginning of the spool, immediately after the trailer. At the end the scene, you carefully note the footage used. The film is then taken out of the camera, wound back on to the feed spool by hand in the dark, and reloaded so that the ghost can be superimposed over the same footage. If it is more convenient, the ghost may equally well be filmed first and the background scene put on after re-winding.

Face to Face

To make a person appear with his "double" in the same scene, an effects box is needed. This is a sort of big lens hood with a wide opening several inches in front of the lens. When half the opening is covered, the camera records only half the scene; in this the actor will be talking to an imaginary person in the part of the scene that is masked by the effects box. The film is then rewound, the other half of the effects-box opening is masked, and the actor does another spell of talking from the position previously occupied by his imaginary companion.

It is a tricky business to get the masking to hide *exactly* one half of the scene each time, and the camera must, of course, be in exactly the same position, and point in exactly the same direction, for both parts of the shot. Whether the result looks convincing will partly depend on whether the actor is looking straight at his double

continued on page 198



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The 9.5mm Reel

BY CENTRE SPROCKET

FILM SPEED RATINGS

The Case for the Log System

WHAT do you look for in a film speed rating system? I am prompted to ask this question by letters from readers who clearly are confused by some aspects of the systems they use. I think it a pity that the term "speed" was ever used in this context, for it is a film's "sensitivity" that really concerns us. Its use tends to give the impression that the faster films, like faster cars, are more advanced than the slower ones. At least one writer has implied that the search for higher speed has seduced the manufacturers from emulsions capable of giving the finest quality, and he sighs for the old pre-war coatings now no longer available. Certainly many advanced workers will always choose the slowest film where they can.

The term "emulsion speed", and a suitably impressive number to go with it, look imposing in publicity matter. Perhaps this helps to explain the American liking for the arithmetical A.S.A. system, in which really fast emulsions are given astronomically high numbers. Europe has for many years preferred a logarithmic system, the three best known being the now obsolete Scheiner, the B.S.I. Log derived from it, and the German D.I.N.

If, indeed, a logarithmic and an arithmetical system are *both* needed, I submit that the B.S.I. Log is a much better choice than the current German D.I.N. system. A.S.A. and B.S.I. Log are determined on the same basis, and speeds can therefore be translated from one to the other without ambiguity. The D.I.N. rating is determined in a slightly different way, so the speeds are not comparable—though admittedly they usually (but not always) give the same answer.

The methods by which the emulsion speed is measured, and the way in which it is expressed, don't really matter to the user provided that he can easily set his meter to indicate the correct exposure for the particular film. Other points are that it should easily be possible to calculate one-third fractions of a stop, and that the exposure indices

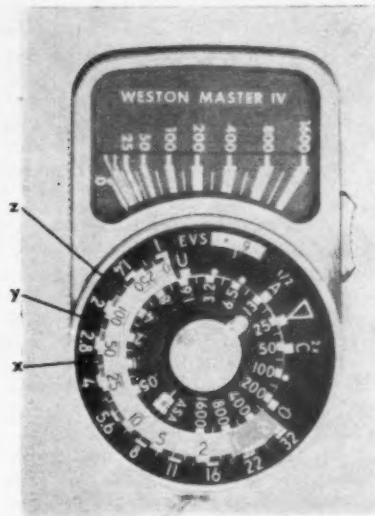
should all be measured in numerically small numbers to enable them to be fitted into meter scales. Here the B.S.I. log system scores heavily, as will be seen by reference to the scaling possible on a Weston Master IV dial (which is, of course, marked in steps of one-third of a stop). A.S.A. Arithmetical (the existing markings) would be 0.1 to 16,000; D.I.N. would be —9 (Yes! minus 9) to 43; B.S.I. Log would be 1 to 53.

It will be noticed that the zero of the D.I.N. system would come a quarter way up the Weston meter scale, thus making negative indices a necessity, but that the B.S.I. would fit beautifully. The basic design of the Weston IV originated in America, which doubtless accounts for the American abbreviation "M" for 1,000 (milli-). In this country and on the Continent, "K" (for Kilo) is used, the "M" (for Meg.) being reserved for 1,000,000.

Notice, too, that with an arithmetical system *only certain numbers have any practical meaning*; for example, there is no film speed *between* 500 A.S.A. and 650 A.S.A. because there is only one-third of a stop difference between the two. There would be no point in assigning ratings of 600 A.S.A. or 550 A.S.A., as the extra 50 or 100 A.S.A. at this setting make no difference whatever. At the other end of the scale, however, an additional 0.1 will double the film speed (since an emulsion rated at A.S.A. 0.2 is twice as fast as A.S.A. 0.1).

In my view, a logarithmic system is simpler to use because an increase of 3 degrees always shows that the film is twice as fast, while 1 degree is a one-third of a stop difference. It will be interesting to hear what readers think about this.

As I have mentioned before, I have not found many 9.5mm. cameras give the 1/30th sec. exposure at 16 frames that is often assumed. Much depends on the speed at which your camera is running, of course, and knowing this with disc shutters will enable the exact shutter speed to be calculated. With



On the dial of the Weston Master IV exposure meter, the red blocks representing one thirtieth, one sixtieth, and one hundred and twentieth of a second, are generally used for cine work. But with most nine-five cameras, the adjacent black blocks (here designated x, y and z) to each of these gives the correct exposure for 16, 32 and 64 frames per sec. respectively.

guillotine shutters, however, the lower part of the subject receives more exposure than the upper; the light usually comes from above, so this is often a good thing, but calculation of the overall exposure being received is no longer easy. With cameras giving the slower shutter speeds, the red blocks adjacent to 25, 50 and 100 sec. on the dial can be taken to represent 16, 32 and 64 frames per second respectively, but with most 9·5mm. cameras I get better results using the next higher black blocks (i.e., one-third stop more exposure).

It is only by experience that you can find the best setting to suit your film, meter, camera, processing and projector, which all have an effect on results. You must treat any recommendations only as a guide. I find the red blocks on the Weston IV so useful for quick reading that I use them to give me my exposure, and compensate for different shutter speeds, etc., on the film speed setting dial.

There are now only two systems of speed rating recognised throughout most of the world: A.S.A. and D.I.N., and virtually all modern exposure meters are calibrated for one, or both, of these. As we have pointed out before in these pages, we can see no point in perpetuating the B.S. Log. system in the face of overwhelming European opposition from the logarithmic D.I.N. Avoidance of negative indices for very slow films, used only for special purposes, is of no practical importance to the amateur cinematographer.

THE MULTI-GAUGE PROBLEM A Solution

FRENCH MANUFACTURERS have for many years enjoyed a situation perhaps without parallel anywhere else. Tariffs and protective legislation are such that they do not have to worry unduly about foreign competition, and they are still able to get a very large share of the home market. Secondly, because all three gauges command a strong following, tri-gauge equipment has proved far more popular than in England.

Much of the apparatus we need can very easily be made to suit all three formats. Rewind heads, for example, could readily be adapted by the inclusion of 9·5mm. spool noses, perhaps of a kind that merely slip over the existing 8/16 ones; and the addition of a few more pins would make most splicers suitable for any film.

The introduction of new techniques in 8mm. projector lighting and optical systems has made the older type multi-gauge projector obsolete, and the newer ones are necessarily more complicated to allow of changes in the optical system—for example, the introduction of an extra condenser in the Specto 8mm/16mm. dual when 8mm. is being used.

To overcome this problem French manufacturers use interchangeable mechanisms. The outstanding advantage of this is that one can buy a projector in the gauge one intends to use without having to go to the extra expense of a multi-gauge model, secure in the knowledge that the alternative mechanisms can be obtained later, for less money—and taking up less space than alternative projectors.

It has always seemed to me a matter for regret that none of these models is made or imported into this country, and whenever I can I lobby the trade about it. Now, I am glad to announce, Messrs. Aico tell me that Malox projectors of this type will be imported soon. I shall look forward to announcing their arrival.

* *

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You'll be on holiday in Guernsey on Aug 15? Then you'll be interested to learn that Guernsey C.C. are presenting the latest Ten Best on that day (8 p.m.) at St. James Hall, Grange, St. Peter Port. Tickets 2s. 6d. from David Pay, Jeweller, Corner Shop, Arcade, St. Peter Port, Guernsey.

grapher. And for many people, the logical simplicity of an arithmetical system (twice the number means that the film is twice as fast) is unassailable.—Editor.

BOOKS



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• Collector's Corner

BY KEVIN BROWNLOW

NOT SO FUNNY ON TV

CLIFF NORTON'S new BBC-TV series on Sunday afternoons, *Funny Manns* got off to a dreary start, despite its endearingly whimsical title. (The series recounts the adventures of Sailor Manns, Police Manns, and others of the Mann family, using Cliff Norton, an American comedian, and sequences from silent two-reelers.) The unique lunacy of a Mack Sennett picture with Billy Bevan, and a full complement of explosively spectacular stunts, is funny enough to come smiling through almost any form of ill-treatment. But the particular Sennett-Bevan comedy used in this first episode takes more punishment than usual.

"Yes, it's a glorious shining morning," declares Mr. Norton from the sound track, as Bevan and company crash from a balloon, and sit around nursing black eyes. "Everyone's got glorious shiners!" Each visual gag is hammered to death with an almost non-stop series of heavy-handed jokes from the sound track, most of them very much older than the film itself.

The final gag in this first episode, in which Norton himself plays, demonstrates perfectly the difference between the approach of the comedy director of today and that of

the director of 40 years ago. Norton describes to the audience an elaborate circus springboard turn he is going to attempt; when he actually jumps, the board breaks. And with that damp squib, the episode ends.

In the silent days, the routine would have been reversed. At first, the board would have broken; the comedian would then have replaced it, gingerly tested it, and then have leaped on it with all his might. All hell would have broken loose — and every Keystone special effect would have been brought to bear to ensure a spectacular climax.

Never mind; *Funny Manns* has one outstanding advantage over similar mishandlings of silent comedies that so often appear on cinema screens. It is a TV series. And that means you can switch the sound off!

Still Around

IT'S FASCINATING to spot the silent film personalities who now work in American television. Recently I spotted Jack Mulhall, playing an old movie star in 77, *Sunset Strip*. Gilbert Warrenton, who photographed *Cat and the Canary*, as cinematographer on *Laramie*, and Lloyd Nosler, who cut the original 1926 *Ben Hur*, as the editor of *Maverick*. Loretta Young,

who at 15 was playing opposite Lon Chaney in the great M-G-M silent *Laugh Clown Laugh* (and who was cast in a Fanny Ward picture at the age of four!) has now had her own series released on British TV — and her cameraman is Norbert Brodin, who shot Paramount's 1926 *Eagle of the Sea*.

Film History Books

MR. T. H. BOYDELL, of Tewkesbury, spotlights a bad mistake in my review of the Youngson comedy compilations; he points out, quite rightly, that Buster Keaton is represented in one of the films. A long extract from *Cops* is included in *When Comedy was King*. Many apologies to Robert Youngson!

Mr. Boydell also sums up the general feeling about books on film history. "I myself have yet to come across any historian with whom I entirely agree." However, several collectors say that they depend almost exclusively on Daniel Blum's *Pictorial History of the Silent Screen* to identify the players in their films, despite Blum's frequent errors. And several others are hoping that the new *Classics of the Silent Screen* will give them a more accurate picture of the period — when they can get it! Lewis Jacobs's *Rise of the American Film* got one vote. But no one seemed to take the reviews in Paul Rotha's book, *The Film Till Now* (recently reprinted) very seriously. And no one even mentioned Bardèche and Brassilach!

Cine Outfit First Prize

A BELL & HOWELL Autoset camera, Moviemaster projector and screen, are the first prize in an amateur film competition organised by the Richmond Round Table as one of the attractions of Richmond Festival Week in September. Other awards include a Schiasky tripod and three rolls of 8mm. Gevacolor. The winners will receive their prizes on September 19 in the Community Centre from the Festival Personality Girl and Tony Rose, one of the judges, when their films will be screened with a selection of the outstanding ACW Ten Best films of recent years.

Entries, silent or sound, must be on 8mm. or 16mm., and prizewinners must furnish proof that any music used has been cleared for public performance; default disqualifies. Entry fee, which includes cost of return registered parcel post, is 12s. 6d. Last day for entries: September 1. Entry forms are available from Brian Frith, chairman of the Richmond Round Table (himself a keen film maker, and one of the judges), 39 George Street, Richmond, Surrey.

The Apprentice Sorcerer *Continued from page 195*

in both halves of the frame; for this reason it is a good idea to give him somebody to talk to, standing just where he will be standing and, for the second exposure, standing just where he stood.

Fades can be incorporated in tricks either by using a variable shutter or — if the light is not too bright — by gradually opening or closing the lens iris. To do this properly you need a tripod and, preferably, an assistant, too. Another method is to use a fading glass; this is a strip of glass, five or six inches long, with a graduated spattering of black, so that it is clear at one end and opaque at the other. The glass is moved slowly in front of the lens while filming. There are also fading attachments of the iris-dia-

phragm type which can be fitted in front of the lens.

More elaborate is the dissolve or mix, a fade-out superimposed on a fade-in. Its use for such trick effects as a roulette wheel turning into the wheel of a car needs quite a bit of experience, but there is no reason why it should not be tried for subjects where exact superimposition of outlines is not required. Like the ghost trick, the dissolve is most easily done with the help of a backwind and accurate frame counter; without these it has to be made immediately after the leader at the beginning of the first or second run, so that the starting position can be located on winding back.

Next week: FILTERS: NIGHT FILMING

AMATEUR CINE WORLD

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Look Left, Look Right ! *continued from page 175*

with a shot of the rabbit looking up to the left; repeat these two shots, just in case your audience isn't very bright; now cut in the last bit of the owl shot, where it flies away, and follow this with the end of the rabbit shot, where the rabbit runs away, and your audience will believe that the rabbit ran away because it was frightened by the owl.

The fact that the two animals were never, in fact, within fifty miles of each other will not affect the belief of your audience in the slightest. But don't expect the same success if both animals are looking down all the time, or if both of them are looking to the right, or both to the left; it just won't work.

It frequently happens that you need a shot of A reacting to B, but for some reason you can't get both actors on the set at the same time. Provided that you (and your crew) know exactly where A and B are supposed to be standing (from the audience's point of view), and provided that you (and your actor) know exactly what A's reaction ought to be, you can get a perfectly satisfactory shot of A without having B anywhere near at all. But the operative word is "exactly." You have to have the clearest possible mental picture of how the shot will look in the finished film, and how it will fit in with its neighbours in the sequence.

Once you know the rule really well—and by that I mean knowing it so well that you are never even conscious that you are following it—you will find that a number of things that used to be problems are problems no longer—it's rather like getting the keyword in a crossword puzzle, after which everything is much easier. When you and your crew realise that the choice of set-ups is more

than a question of lighting and composition and dramatic effects, you will find that you no longer have those continual arguments on the set about which position the camera should be in, because everybody will be observing the same rules, in much the same way that everybody drives on the same side of the road.

And how do you reach this blissful state? It all comes down in the end to thinking about the picture before you start to shoot it. Make a series of rough shot-by-shot sketches of every sequence; ensure that every shot will tie in with its neighbour; see that everybody in your crew knows how you intend to shoot each sequence; and if, while you're still at the planning stage, it looks as though a particularly good shot will not fit in with its neighbours, don't just say: "Well, I'm going to put that shot in anyhow, and to hell with continuity"—keep on working at it, trying to alter the plan for the neighbouring shots; if necessary, rebuild the entire sequence around that special shot; and you will find that suddenly everything clicks into place, a number of small worries have been solved at the same time, and you have a far better sequence from every point of view.

Please don't fall into the trap of regarding continuity as a sort of technical straitjacket which will kill any kind of artistic endeavour; that is the view of people who have not yet fully learned their jobs as film-makers, either technically or artistically. The rules force you into thinking in advance about the details of every shot, and into thinking in advance about the film as a whole; their purpose is to ensure that no roughnesses distract the attention of the audience from what you are trying to say. They won't make a potentially bad film good, but they will make a potentially good one better.

Pan Cinor Zoom Lens *continued from page 185*

down. Interesting comparisons were made between the performance of the 40T and that of a selection of high-quality lenses of fixed focal length. At the 13mm. setting, resolution was found to be at least as good; at focal lengths greater than this, definition fell so little short of that given by the fixed lenses that the difference would probably not show on subjects less exacting than resolution test charts. The quality obtainable with the Pan Cinor can be considered excellent throughout its range. The focusing scale was correct at all points checked, and, moreover, in agreement with the rangefinder throughout.

Action scenes taken under a variety of conditions, using the indications of the B8SL light meter, were all correctly exposed. Over all these shots, however, there was a yellow cast—by no means severe but noticeable when they were directly compared with similar shots made with lenses of fixed focal length. Since the eye rapidly accommodates to an overall change of colour balance, this effect would become important only when scenes shot on the 40T and an ordinary lens had to be intercut. In that event it

would be advisable to fit an appropriate correction filter to the zoom—a recommendation which (specifying the exact minus-yellow filter required) could usefully be added to the Pan Cinor instruction leaflet.

With its deep hood, the lens proved to be free from flare except when sunlight fell directly on the front glass. But this could not happen unobserved, for it causes a series of images of the diaphragm which are plain to see in the reflex viewfinder.

The advantage of a reflex finder is that it can show, within very narrow limits, exactly the scene recorded on the film. It was therefore disappointing to find a fairly substantial horizontal error in the Pan Cinor finder—more than 10 per cent. of picture width—which made objects that had been centred in the eye-piece appear perceptibly off-centre on the screen. The measured discrepancies seemed so large that we repeated these tests with a second lens. With this, the errors were different, but still about the same in magnitude. If these results can be taken as typical, the finder hardly reaches the

standard of accuracy one expects in an accessory costing only 6d. short of £100. Fortunately, it is easy for the user to test his own Pan Cinor finder and, if similar errors are found, make the necessary allowances when sighting the scene—a minor irritation which will be endured without much effort in a lens that can give such admirable results and is in other respects so easy to use.

The Pan Cinor 40T offers all the advantages of a zoom lens, yet provides a picture quality indistinguishable in practice from that of a series of good lenses of fixed focal length. Its extremely accurate rangefinder ensures maximum sharpness of the key subject in every shot. These merits alone make it a lens which we can warmly recommend.

Accessories available as extras include a range of filters and a close-up lens for filming down to approximately 2ft. For reflex cameras, there is a special version of the Pan Cinor without the viewfinder; and this is available with either a Camex or D-mount.

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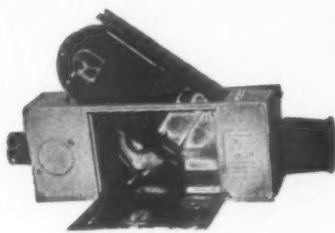
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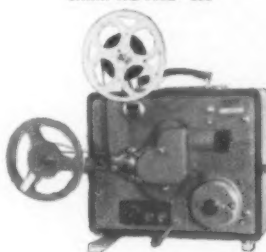
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